

THE TALKING MACHINE REVIEW

NO. 43 December 1976

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BATTERY CURRENT GRAMOPHONE 1897

Newcomers to the hobby ask "How did/does one record upon a phonograph? Rather than give a step-by-step description we feel that it might be more interesting to read something from the days when the practice was more common. Thanks to the loan of some booklets by Colin Marr, we reproduce in this issue some items from Edison Bell. We do not propose giving the history of Edison Bell at present for that will be dealt with fully during 1977 - the Centenary Year of Edison's Phonograph. Edison Bell underwent several managements. Our reprints here are from two of them. But, it must be borne in mind that up to circa 1900, all "Edison Bell" phonographs were actually made in the Edison works in USA. Often they differed from the normal Edison production models, some running at 150 or 200 threads per inch! The first leaflets, dealing with 'Charging "Phono" Cells' (batteries), 'The Commercial Phonograph' and 'The Exhibition Phonograph' date from 1893. The booklet 'Man's Mechanical Ear and Mouth' was undated, but as it clearly deals with an Edison Phonograph with a spring motor, it must be after 1896. It must be borne in mind also that owing to Patent Agreements, Edison Bell was solely legally able to sell Phonographs in the British Isles at this time, even though it must seem incongruous to those with knowledge of the subsequent development of Edison Bell. The leaflets show too, that one could not purchase a Phonograph, but merely hire it. In addition to the types shown, there was a 'Domestic' (or, 'Drawing Room') Phonograph. All were virtually similar. It was one of these battery types which Francis Barraud depicted in his original "His Master's Voice" painting, and which must have been hired for entertaining the family or used in the family business of photographers. (One reader has recently found a photograph taken in the Barraud studios of an unknown gentleman - look out for others in junkshops, auction rooms, etc.)

Having printed these leaflets, we would always welcome additional comments from readers who can add something from their own personal experience of recording.

With the courtesy of EMI Ltd. we are able to show you a picture of the rare battery-operated Berliner Gramophone and the recording-machine which was used at Maiden Lane, London, by the infant Gramophone Company.

In the spirit of Christmas we show two Edison Christmas advertisements and one from Parkins and Gotto of 1892 including a hand-cranked Berliner Gramophone. In respect of the latter, we must emphasise again that the English word "toy" does not mean something exclusively intended for children; in the same way that the American "comics", "cartoon films" and "Mickey Mouse" were invented originally for adults!!

We have been asked several times, when were the first moulded-cylinders produced. So far as we can see in Europe, the honour goes jointly to Henri Lioret of France and J. Lewis Young of London, who both had Patents granted in 1893/4 of different methods. Young offered his method to Edison, who characteristically, declined it. It is quite wrong to think that no brown wax cylinders were moulded. We assume that the confusion is caused by the later and improved system of "Gold Moulded" cylinders, which, in using gold as the deposit upon the wax master-cylinder, gave improved results in the final cylinder. From Oakwood Press a new 'Voices of the Past' is announced- It will be available from Ernie Bayly immediately on publication:-

Ready Mid-January = Voices of the past

Vol. 11 : H.M.V. RUSSIAN CATALOGUE by J.R. Bennett

Contains 7000 entries, most with names of singers and arias and songs they sang; 4000 matrix numbers from the early Berliners of 1899 to the last names in 1915. (£6. 60 plus 32p. postage) (USA \$13 inc. post & bank charges)

INSTRUCTIONS
FOR
CHARGING
“PHONO” CELLS.

LONDON:
THE EDISON-BELL PHONOGRAPH CORPORATION, LIMITED,
EDISON HOUSE, NORTHUMBERLAND AVENUE, W.C.;
ALSO AT
GLASGOW, MANCHESTER, LIVERPOOL, EDINBURGH,
BRIGHTON, SHEFFIELD, &c., &c.

DECEMBER, 1893.

INSTRUCTIONS FOR CHARGING “PHONO” CELLS.

THESE Cells can be charged from either a dynamo machine or a primary battery, or from the direct current of an Electric Lighting System.

Before **any** current is sent through a Cell, the polarity, or direction of that current, should be determined, *or the Cell may be ruined.*

TO DETERMINE THE POLARITY OF A CURRENT.

Place two clean strips of sheet lead in a stone or glass jar filled with dilute sulphuric acid, see that they are not in contact with each other, and connect one of these strips to one lead of the circuit. Connect the other to one terminal of an incandescent lamp, and the other lamp terminal to the other lead of the circuit. After the current has passed through this device for a few minutes, one of the lead strips will become brown, showing that the lead of the circuit connected to that strip is the (+) positive lead.

It is recommended that *in all cases*, unless a battery of

accumulators be permanently attached to a dynamo, its polarity be tested before charging any Secondary or "Phono" Cell.

The dynamo should be either shunt-wound or separately excited. If a "series-wound" dynamo only is available, an automatic switch should be introduced into the circuit, which will open the circuit in the event of the current falling below a certain limit. This will effectually prevent the current passing through the Cells which are being charged should the dynamo polarise, as "series-wound" dynamos have a tendency to do when charging accumulators.

TO CHARGE ONE CELL.

Having determined the polarity of the current, connect the negative (—) lead to the grey or negative (—) terminal of the Cell, and the red or positive (+) terminal to an am-meter, and the am-meter to a suitable resistance, and the resistance to the other lead of the charging circuit. *The reading on the am-meter must never rise beyond 20 ampères.*

The resistance to be such that from 16 to 20 ampères pass through the Cell; if a current of 20 ampères is used, then about four hours should fully charge the Cell. Should the Cell be attached direct to the dynamo, instead of using a resistance to reduce the current, the dynamo may be driven at a suitable speed to pass the required current through the Cell, of course with proper precautions being taken to protect the Cell in the event of the dynamo polarising.

TO CHARGE SEVERAL CELLS AT THE SAME TIME.

Connect the grey or (–) negative terminal of one Cell to the red or (+) positive terminal of the next, and so on until they are all joined up, and then connect the free terminals of the end Cells to the charging circuit exactly as if for charging a single Cell.

A fully-charged Cell should register about 2.5 volts *whilst running the Phonograph.*

The E. M. F. of any “Phono” Cell should never be allowed to fall below 1.8 volts, as it materially affects the life of the Cell; that is, *all* subsequent charges are not as efficiently held or delivered as they should be. This means that the Cell will require recharging oftener than if uninjured.

It is recommended that whilst the Phonograph is standing in the same place, the battery should *not* be disconnected, as unless the starting lever or “switch” of the Phonograph be pulled forward, no waste is going on in the Cell. Should it be necessary to disconnect the battery cord, *it should always be removed from the Cell.*

Allowing the ends of the battery cords to touch, so that a spark and crackling noise or heat is produced, materially injures the battery, with the same result as mentioned above for discharging too far.

INSTRUCTIONS
FOR USING THE
EDISON-BELL
"COMMERCIAL"
PHONOGRAPH.

LONDON:

THE EDISON-BELL PHONOGRAPH CORPORATION, LIMITED,
EDISON HOUSE, NORTHUMBERLAND AVENUE;

ALSO AT

GLASGOW, MANCHESTER, LIVERPOOL, EDINBURGH, SHEFFIELD,
BRISTOL, BRADFORD, BELFAST, &c.

“ EXHIBITION ” AND “ DRAWING-ROOM ” (DOMESTIC) PHONOGRAPHS.

In addition to the “**Commercial**” Phonograph referred to on the opposite page, the Company supply two other forms of Phonographs for the sole purpose of amusement and instruction.

First—The “**Exhibition**” Phonograph, which is let out to show-men and others who desire to exhibit the machine throughout the country for a money payment.

This machine is supplied with an arrangement having fourteen hearing tubes ; six Records are supplied with each machine free.

The terms for this “**Exhibition**” Phonograph are £50 royalty (not recoverable), and a rental of £50 per annum, payable quarterly, in advance.

The Battery to drive this machine is exactly the same as the one for the “**Commercial**” and “**Drawing-Room**” machines, and is supplied at 27s. 6d. When delivered to the Company it will be re-charged for 1s. 6d.

Second — The “**Drawing-Room**” or “**Domestic**” machine is similar to the above, and is supplied with an arrangement having eight hearing tubes, so that eight people can hear the musical or other record at one time.

The annual rental for this machine is £10, subject to the discounts noted on page 2 of this book ; partners of firms using the “**Commercial**” machine, are entitled to the full discounts referred to in Clause 4 of the Terms.

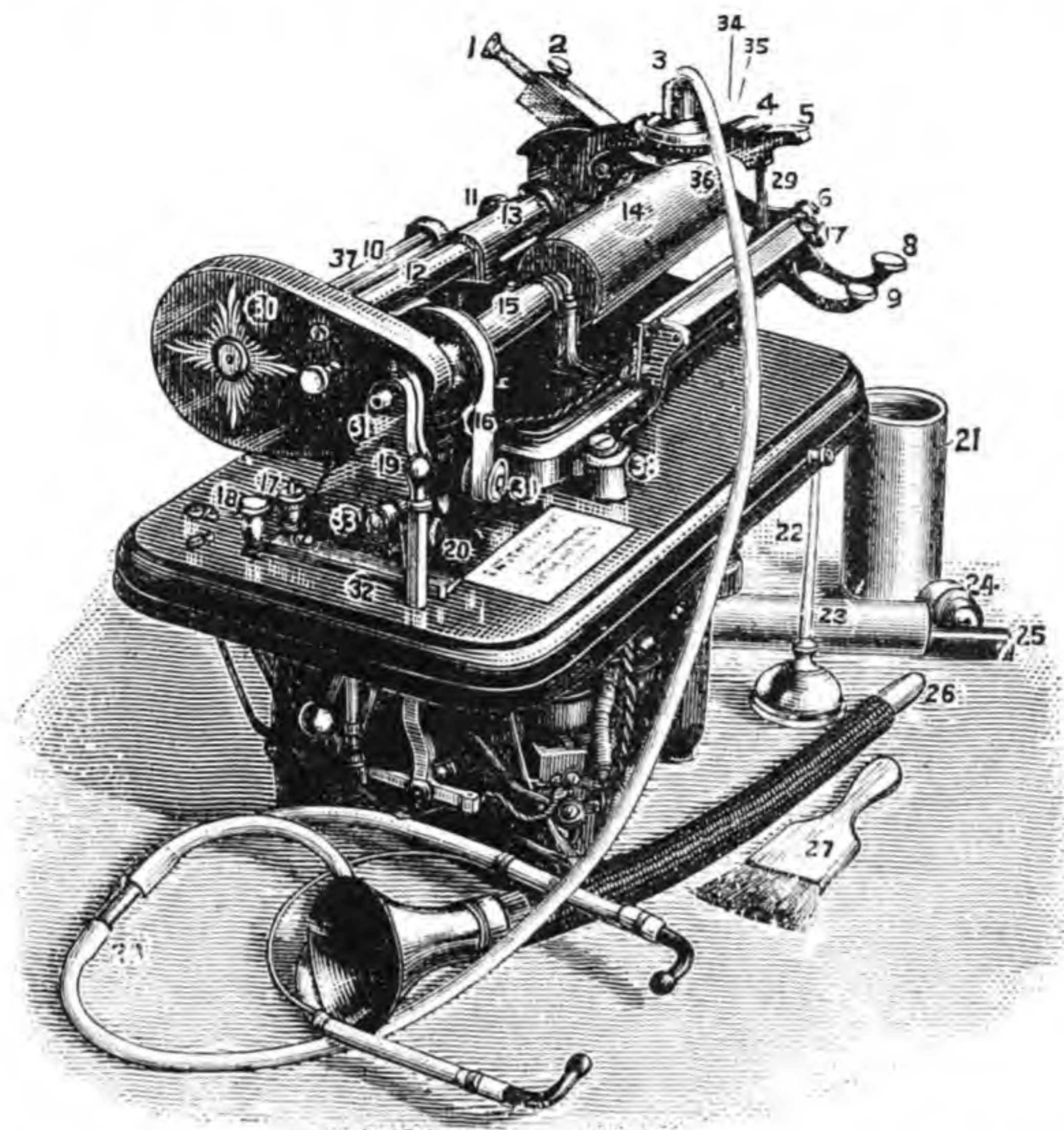
By the terms of the contract for this machine, the Lessee is debarred from exhibiting it for money, and is only allowed to use it in his own family.

The records for this machine vary in price from 5s. to 6s. 6d. each for the ordinary run of Music and Song records, and Boxes for holding records can be supplied from a comparatively small cost up to 48s.

Leather Travelling Cases, for carrying cylinders and records, are supplied at 17s. 6d. each. All other accessories can be obtained from the Company.

THE EDISON-BELL COMMERCIAL PHONOGRAPH.

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|--------------------------------|-------------------------------|
| 1. Knife Bar. | 20. Intermediate speed screw. |
| 2. Knife releasing spring. | (Speed adjusting screw). |
| 3. Speaker. | 21. Dictation cylinder. |
| 4. Reproducer adjusting screw. | 22. Oil can. |
| 5. Speaker arm. | 23. Postal cylinder case. |
| 6. Lock bolt. | 24. Postal cylinder cover. |
| 7. Swing arm. | 25. Postal cylinder. |
| 8. "On" lever. | 26. Speaking tube. |
| 9. "Off" lever. | 27. Chip brush. |
| 10. Feed screw. | 28. Hearing tube. |
| 11. Bell. | 29. Speaker arm strut. |
| 12. Back rod. | 30. Perforated belt cover. |
| 13. Back rod sleeve. | 31. Main belt idler wheels. |
| 14. Rubber mandrel. | 32. Switch plate. |
| 15. Main shaft. | 33. Belt tightening screw. |
| 16. Main belt. | 34. Stylus lifting plate. |
| 17. Bind-post flat connection. | 35. Diaphragm arm. |
| 18. Bind-post pin connection. | 36. Speaker points. |
| 19. Switch. | 37. Nut. |
| | 38. Body screws. |

LONDON:

THE EDISON-BELL PHONOGRAPH CORPORATION, LIMITED,

EDISON HOUSE, NORTHUMBERLAND AVENUE, W.C.;

ALSO AT

GLASGOW, MANCHESTER, LIVERPOOL, EDINBURGH,
BRIGHTON, SHEFFIELD, &c., &c.

DECEMBER, 1893.

SHORT INSTRUCTIONS.



1. The Phonograph must be kept clean.
2. Don't start the motor before seeing that the shaving knife is clear.
3. Don't try to record when the reproducing point is adjusted.
4. Always brush the sapphire points after recording.
5. Don't allow the surface of a cylinder to be touched.
6. The "chip brush" must be kept absolutely clean—especially must it be free from oil. Don't brush any part of the machine with it; it is for cleaning the cylinders only.
7. Put the lever to "large" when using a large cylinder, to "small" when using a small cylinder.

N.B.—A little benzine will clean the "chip brush," and also when put on a small piece of "pith" will clean the sapphire points thoroughly.

KEEP THE MACHINE PERFECTLY CLEAN.

READ ALL CAUTIONS CAREFULLY.

TO SET UP THE MACHINE.

Connect the small ends of the "battery cord" (11) to the "bind posts" (17 and 18) of the machine, and the pin on the other end to the red or positive (+) pole, and the flat end to the black or negative (—) pole of the "accumulator" (23). This ensures that the current will always pass through the motor in the same direction, and be utilised most efficiently.

When the battery has been connected up, draw the "switch handle" (19) forward, and the machine should start at once and rise to its normal speed immediately. Should it fail to do so, something will be found to require adjusting. The belt may need to be loosened, or the cord ends and battery terminals may need cleaning.

To place the fourteen-way "distributing tube" (25) in position, slide it on to the taper holding pieces on each side of the "body box" (8) until it strikes against the fitting on the end opposite that which has the drawer. Turn the thumbscrew which is on the fitting until the flat portion of its edge is uppermost. The tube can now be slipped quite into its place, and a turn of this thumbscrew will securely hold it in position.

When a glass case is used, fix the distributing tube as above, take off the "head pieces" of the hearing tubes, place the machine half way into the case and pass the long lengths of rubber tube through the holes provided.

Slide the machine right into the case, draw out the rubber tubes and fix on the head pieces.

Place the machine on a table in such a manner that the operator can stand at the right or "swing arm" end, close enough to work it, and the public be able to use any of the fourteen hearing tubes.

Place the box containing the records close at hand, and *keep it closed.*

TO TIGHTEN THE MAIN BELT.

Slightly loosen the two "body screws" (38), and screw in the "belt-tightening screw" (33); again tighten the "body screws." Do not have the belt too tight, as it gives the battery extra work to do.

TO REPRODUCE.

Machine in motion.

"Off" lever pressed down.

With the "speaker arm" to the left of cylinder, or over the point at which recording was commenced. Turn the "diaphragm arm" until it strikes against the "adjusting screw" (4). Fix the ferrule of the "hearing tube" (28) to the tube-holder of the "speaker," adjust the other end to the ears, and allow it to hang by its own weight. Hold the head perfectly straight, and do not keep the hands on the tubes. Press "on" lever, and reproduction should commence. Should the reproduction not be clear, place the side of the index finger of the right hand against the "diaphragm arm" (35), and the thumb upon the milled edge of the "adjusting screw" (4), and whilst squeezing the two firmly together, turn the screw slightly, either one way or the other, with the thumb, until the record is heard clearly. When once adjusted, it should need no more attention in order to reproduce the whole of the record.

To repeat, press "off" lever, slide the "speaker arm" to the left, until it is over the portion of the record to be repeated, and press "on" lever.

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THE SHAVING-OFF DEVICE.

As this device is not strictly speaking an active element in the working of the Phonograph, but merely an appliance for greatly increasing the capacity of the cylinder, a brief explanation of it, and of the reasons for its use, seems advisable before again passing to the details of instruction.

The wax cylinder, for economy and to add to its strength, is made much thicker than is necessary for a single record, and after the first record has been transcribed or reproduced as often as desired, would be practically wasted were it not for the shaving-off device which removes a very thin shaving from its surface; this is of just sufficient depth to take out the groove made by the stylus, and leave the cylinder perfectly smooth and ready for another record. The process can be repeated from forty to fifty times, thus making it possible to use one cylinder for as many records.

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TO SHAVE OFF A RECORD.

Machine at rest.

Wax cylinder firmly set upon "rubber mandrel." "Diaphragm arm" set for reproducing. Now press in steadily speaker "stylus lifting plate" (34), the edge of which will be found turned upwards on the right of the "speaker arm," this will have the effect of lifting the "recording and reproducing points" (36) from the surface of the cylinder; slide the "speaker arm" until over the middle of the cylinder and press "on" lever. Place the side of the second finger of the right hand under the shaving-off device and press upwards, with the thumb press down "knife releasing spring" (2), and with the index finger press the "knife bar" (1) in gently until it rests upon the wax, remove the thumb first and leave the knife so set: press "off"

lever, and slide the "speaker arm" to the extreme left of the cylinder. Start the machine by drawing forward the "switch" lever, first to "large" notch, then to "small," and then gradually to "shaving" position; now press "on" lever, and the knife will pass along the surface of the cylinder removing the old record. When the knife has nearly reached the end of the cylinder the bell will ring to call attention, so that it is not necessary to sit and watch the machine whilst shaving. When the knife has *completely left* the surface of the cylinder, press "off" lever, and then "knife releasing spring" (2), the knife will then spring back clear of the cylinder. Slide the "speaker arm" to the left, and remove the shavings from the cylinder by passing the camel-hair "chip brush" very slowly and lightly from left to right across its surface. It is important to see that the knife is so released or the next cylinder will be ruined. The thinnest possible shaving, which will entirely remove a former dictation record, will leave the smoothest surface and waste the least wax.

Having obtained a clean cylinder, the next operation is dictating; if the record is to be made at once it is not necessary to remove the cylinder, but return the "switch" lever to "large" notch, this will reduce the speed to that suitable for recording upon "dictation cylinders." Place the "diaphragm arm" in recording position, this will automatically replace "stylus lifting plate" in its normal position; with the "speaker arm" to the left of the cylinder, adjust the speaking tube, and proceed to record as before.

If the machine is to be used for reproducing immediately after shaving, it will be necessary to draw out the "stylus lifting plate" in order to allow the reproducer point to fall upon the cylinder.

In shaving, the knife should always be allowed to pass over the *entire length of the cylinder*, otherwise there will remain a portion of the wax which is thicker than the rest, and if a new adjusting of the knife be made to the right of the end of the former cut, it will not touch the surface to the left of it. If adjusted to the left, on reaching that part which was before unturned, the knife will take too deep a chip and tear instead of cutting the wax. After very little practice the eye and ear of the operator will become accustomed to the sound and appearance of a proper cut, and will readily detect anything wrong.

THE POSTAL CYLINDERS.

The above instructions are for using the machine with large diameter or dictation cylinders."

To adapt the machine for use with the small or "postal cylinders."

Machine at rest.

"Off" lever pressed down.

Open "swing arm" *wide*.

Draw off "rubber mandrel" (14), and it will be seen that the main shaft is tapered in such a manner that the small or "postal cylinder," which has a taper bore adjusted to the diameter of the shaft, with gentle pushing will bind tightly upon it. Place on the cylinder, close "swing arm" and lock it.

Draw up "speaker arm strut" (29) until it sticks straight out, now press "on" lever, and press down the "speaker arm" until it rests upon the front rail; the shaving knife and "speaker points" will now bear exactly the same relation to the surface of the "postal cylinder" as they did to that of the "dictation cylinder," so proceed to record, reproduce and shave off exactly

as before, only in recording and reproducing draw the "switch" to notch marked "small" instead of "large" notch, this will cause the machine to run faster in order to pass the surface of the cylinder under the "speaker" at the same rate as that of the large cylinder.

To change to "dictation cylinder" again, lift the "speaker arm," turn down "speaker arm strut" and replace "rubber mandrel" firmly.

To raise or lower the "speaker arm" as described above might need a little force, as it is held rigidly in one position or the other by a steel point being pressed into a hole in a plate at the side of the shaving device.



OILING.

Always keep the entire machine *perfectly clean and free from dust*. This is essential to perfect work with *any* piece of machinery, and the Phonograph is *no* exception.

"Phonograph" Oil should be applied sparingly every week or two to the following parts:—

Two oil holes under plates behind "binding posts" (17 and 18).

One oil hole under "switch plate" (32).

One oil hole under "main shaft" (armature shaft centre).

End bearings of main shaft.

Two "main belt idler wheels" (31).

Two perforated belt idler wheels (under the cover, 30).

Each end of "feed screw" (10) and "nut" (37), (under the cover).

And every day or so the back rod (12), so that the "speaker arm" shall slide freely from right to left.

Care should be taken not to get any oil upon the belts, as it makes them slip and stretch loose very quickly.



HANDLING THE CYLINDER.

The wax cylinder, which is somewhat brittle, should be handled gently at first, until the operator becomes practised. Thrust the first and second fingers of the right hand into the thick end of the cylinder, and hold fast by spreading these fingers apart. Although touching the surface will not destroy the record, there is at all times a certain amount of moisture upon the skin, which will leave a mark upon the wax, and impair the clearness of the record.

Cylinders should be kept in boxes or cabinets made for the purpose, which have perpendicular pegs at fixed distances to prevent the cylinders from coming in contact with each other. Over these pegs they are placed bevelled ends down. Use the camel-hair brush to remove chips and dust from the wax—*do not attempt to blow it off*.

GENERAL INSTRUCTIONS.

TO TIGHTEN THE MAIN BELT.

Slightly loosen the two "body screws" (38), and screw in the "belt tightening screw" (33); again tighten the "body screws." Do not have the belt too tight, as it gives the battery extra work to do.

TO ALTER THE SPEED.

When reproducing a record which has been made upon another machine, if the reproduction is too slow, and consequently too low in pitch, draw the "switch" slightly nearer "shaving" position, and screw in "intermediate speed screw" (20). Should the reproduction be too fast, and consequently too high in pitch, screw in the "intermediate speed screw." This applies to use of both dictation and postal records. The speed of main shaft for dictation cylinders should be 96 revolutions per minute, and for postal cylinders about 175.

GENERAL REMARKS.

Never attempt to set the knife while the machine is in motion, as it will infallibly spoil the cylinder.

When once the knife has commenced shaving a cylinder, do *not touch it*, but allow it to run *over the entire surface*.

Never attempt to reproduce with the "speaker" in "recording" position.

Do not touch the "knife bar" except for the purpose of shaving.

Do not attempt to move the "speaker arm" by hand, unless when "off" lever has been pressed down.

Oil only where directed and where friction takes place—oiling elsewhere will only do damage.

Above all keep the chip brush free from oil, or records will be spoilt—do not use it for dusting the machine.

Do not allow any metallic substance to come in contact with the "speaker points" or knife.

Whenever the "dictation cylinder" is being used, see that the "speaker arm strut" is *pressed in as far as it will go*.

When removing the "rubber mandrel," in order to use the "postal cylinder," see that the "main shaft" is not turned backwards or it might injure the motor. To prevent this, grasp the "main shaft" (15) with the left hand firmly whilst removing the "rubber mandrel" with the right.

Never hang the hearing tube upon the "switch," or the wire upon it might cause a short circuit by touching the "bind post," and damage the battery.



The Edison-Bell Phonograph Corporation, LIMITED.

TERMS UPON WHICH

Commercial and Drawing-Room Phonographs
are Rented.

- 1st.—The Company's contract form to be signed, and the terms contained therein strictly adhered to.
- 2nd.—The rental is £10 per annum (for either Commercial or Drawing-Room machines), payable each year in advance, and the first year's rental shall be paid immediately on the machine being delivered.
- 3rd.—The contracts are for three years, but may be cancelled by the lessee at the end of the first year on payment of a penalty of £2 per machine, or at the end of the second year on payment of £1 per machine.
- 4th.—A discount of 10 per cent. on each year's rental when paid will be allowed to a lessee taking two Phonographs, 15 per cent. on taking three, and 20 per cent. on four or more.
- 5th.—Dictation cylinders for the Commercial Phonograph (which can be utilised upwards of fifty times) will be supplied at 1s. each, and postal cylinders, in cases (which can be utilised several times), at 9d. each. Corrugated aluminium cylinder cases (practically indestructible), 3s. each.
- 6th.—The Company recommend for the motive power the "Phono" Battery, which they supply at 27s. 6d., less the same discounts as in Clause 4. These batteries become the property of the purchaser. The Company will re-charge them for 1s. 6d. each, exclusive of carriage.
- 7th.—The Company supply records for the Drawing-Room Phonograph and other accessories at moderate prices. Records of Music, Songs, &c., at 5s. to 6s. 6d. each.

INSTRUCTIONS
FOR USING THE
EDISON-BELL
EXHIBITION
PHONOGRAPH

HEAD OFFICES:

EDISON HOUSE, NORTHUMBERLAND AVENUE, LONDON, W.C.

BRANCH OFFICES:

BELFAST, BRADFORD, BRIGHTON, BRISTOL, EDINBURGH, GLASGOW,
MANCHESTER, LIVERPOOL, SHEFFIELD.

KEEP THE MACHINE PERFECTLY CLEAN.

READ ALL CAUTIONS CAREFULLY.



TO RECORD.

Machine at rest.

"Off" (9) lever pressed down.

Throw down "lock bolt" (6), and open "swing arm" (7) *wide*. Slip the wax cylinder (21), bevelled end foremost, upon the tapering "rubber mandrel" (14), and press it firmly, but not too forcibly, into place.

Close the "swing arm" (7), and re-lock it by raising the "lock bolt" (6). Slide the "speaker arm" (5) to the left until it is immediately over the bevelled end of the cylinder, or the point at which you wish the "record" to commence. Turn the "diaphragm arm" (35) away from the "adjusting screw" (4) *as far as it will go*.

Start the machine by drawing the "switch" (19) forward until the spring catches in notch marked "large."

Machine in motion.

Place the "speaking tube" (26) upon the tube-holder of "speaker" (3), and press down "on" (8) lever; now commence dictation, *without hurry*, and speaking deliberately and clearly. Should it become necessary to pause before the end of the cylinder has been reached, press down "off" lever, and when quite ready to continue, and a moment or two before speaking, press "on" lever. The effect of pressing "off" lever when a pause is to be made is to raise the recording stylus from the wax, and to disengage the "nut" (37) from the "feed screw" (10), the "speaker arm" is not then fed across the cylinder, which, although revolving, is not utilised, and when dictation is recommenced, the stylus falls upon the wax exactly where it left it. If dictation is continued until the cylinder is nearly full, the "bell" (11) will ring to warn the user that the end of the cylinder is approaching. Should the end of the cylinder be reached before a letter is ended, it is only necessary to say "continued," and finish upon another cylinder. A fine, white shaving will appear upon the surface of the cylinder where it has been passed over by the stylus. Remove the speaking tube, press "off" lever, and slide the "speaker arm" to the left. Remove the shavings from the cylinder by passing the camel-hair "chip brush" (27) *very slowly and lightly, from left to right* (while the machine is still running) across its surface. Also pass the brush under the "speaker" so that the hairs only touch the stylus (36), in order to remove any shavings clinging there. The "record," as it is called, is now ready for reproduction.

TO CLEAN THE CORD ENDS OR BATTERY TERMINALS.

Use a fine file, scrape with a knife, or rub with emery cloth.

If it runs properly, put back the "switch," and it should take some time to stop.

TO REPRODUCE.

Machine at rest.

Press "off" lever (9) down *gently*.

Push down "lock bolt" (6) and open "swing arm" (7) *wide*.

Select the "record" (21) to be reproduced and slip it bevelled end foremost upon the tapering "rubber mandrel" (14), press it *firmly*, but *not too forcibly*, into place. Close the "swing arm" (7), and relock it by raising the "lock bolt" (6). *Slide* the "musical arm" (5) to the extreme left, and start the machine by drawing forward the "switch" (19); then with the camel-hair "chip-brush" (27) gently remove any dust from the surface of the cylinder. Slide the "musical arm" (5) until the "reproducer point" (36) is over the commencement of the record. Adjust one of the hearing tubes to the ears and allow it to hang by its own weight. Hold the head perfectly straight, and do not keep the hands on the tubes. *Very gently* lift "off" lever (9), and reproduction should commence. Should the reproduction not be clear, unscrew the "reproducer adjusting screw" (4) and press back the "reproducer arm" (35), then, whilst listening, *gently* screw in the "reproducer adjusting screw" (4), so as to act very slightly upon the "reproducer arm," until the record is heard plainly, and there leave it. When once adjusted it should require no more attention in order to reproduce the whole of the record. Then gently press down "off" lever (9).

NOTE.—On first placing the record upon the machine, if the reproduction is too slow and consequently too low in pitch, unscrew the "speed regulating screw" (20). Should the reproduction be too fast, and consequently too high in pitch, screw in "speed regulating screw" (20) until the proper "timbre" or characteristic of the record is heard. At the commencement of most of the records are a few words of announcement, these form a convenient guide by which to adjust the speed. All musical records will be found to require 125 revolutions of the main shaft per minute.

It may sometimes be necessary to adjust the screw supporting the "musical arm" (5). When the record is on a thick cylinder, the "musical arm" must be slightly raised, and when on a thin cylinder slightly lowered.

If it is desired to repeat the whole or part of the same record, slide the "musical arm" back to the point from which the repetition is to begin and *very gently* lift "off" lever.

GENERAL REMARKS.

Do not attempt to move the "musical arm" by hand, unless when "off" lever has been pressed down, and then only slide it either right or left *without lifting* it.

Oil only where directed and where friction takes place—oiling elsewhere will only do damage.

Keep the "chip brush" free from oil, or records will be spoilt—do not use it for dusting the machine.

Do not allow any hard substance to come in contact with the "reproducer point" (36).

Never allow the public to handle the records.

When exhibiting, stand at the "swing arm" end of the Machine, and, if possible, do not use more than one hand in working it; in fact, touch the machine as little as possible, and never stand between it and the audience. Above all keep the whole of the outfit SCRUPULOUSLY CLEAN.

TO CHANGE A RECORD.

Stop the machine (with "off" lever pressed down), open "swing arm" (7) *wide*, very carefully draw off the record, and at once place it in its box; select another, and proceed as before.

HANDLING THE CYLINDER.

The wax cylinder, which is somewhat brittle, should be handled gently at first, until the operator becomes practised. Thrust the first and second fingers of the right hand into the thick end of the cylinder, and hold fast by spreading these fingers apart. Although touching the surface will not destroy the record, there is at all times a certain amount of moisture upon the skin, which will leave a mark upon the wax, and impair the clearness of the record.

Cylinders should be kept in boxes or cabinets made for the purpose, which have perpendicular pegs at fixed distances to prevent the cylinders from coming in contact with each other. Over these pegs they are placed bevelled ends down. Use the camel-hair brush to remove dust from the records—*do not attempt to blow it off.*

From dyehouse to Covent Garden

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Maurice Robson



Walter Widdop

854



WALTER WIDDOP

"If I'd thy voice and my brains, lad, I'd mak' some brass". A labourer, sweating it out in the Washer Lane dyeworks, Halifax, was talking to one of his workmates, a lad of twenty. The voice the labourer was praising was one day to fill the opera houses of Europe. It belonged to Walter Widdop - always known simply as "Walter" to his Yorkshire friends even when he had become one of the brightest stars of the operatic world.

Walter was born a singer - but it was a long time before he or anyone else realised it. At the age of twelve, he embarked on the then traditional Yorkshire secondary education - half time at school and half time at work in a wool factory. Then he moved to the dyehouse and his voice was heard.

In his birth-place of Norland, a country village near Halifax, a friend asked him to join a local choir. "Oh, I can't sing", said Widdop, and got the quick reply: "Aye, tha' can, but tha' doesn't know it."

Well, any Yorkshireman can take a hint, and it dawned on Widdop that perhaps he could make a career out of singing.

It was a hard road. At twenty-one, though he had a fine voice, he was unable to read a note of music. But, once his mind was made up, he took steps to become a real professional. For years he spent every penny he earned on lessons, and attending concerts and operas.

He studied under Arthur Hi the Halifax music teacher; entered competitions; joined a church choir. His efforts were not unrewarded - he scooped ten prizes in eleven competitions.

In 1922, he secured an interview with Mr. Percy Pitt, musical director of the newly formed British National Opera Company, and was told if he pushed ahead with his studies he might be given a chance in opera.

He went on to study under Charles Victor, Dinh Gilly and Signor Colli. A year later he made his debut as Radames in Verdi's "Aïda" at Leeds.

At the same time he began to study the great Wagner roles and chose Siegfried, one of the most exacting, for his first appearance at Covent Garden, in 1924. It was a night to remember. Widdop was in fine voice and won golden opinions.

Touring with the BNO, Widdop's first great hit was as Samson in "Samsom and Delilah". It was the "rich strong quality" of his voice that attracted the critics. He then went from one success to another and built up a tremendous reputation in Wagnerian opera at the international seasons.

His Siegfried and Tristan won him great fame. On his visits to Germany - where inadequate Wagner singers are quickly cut down to size - he was acclaimed as being in the true Wagnerian tradition.

In 1929, he created the part of Bagoas in Eugene Goossens' opera "Judith", under the direction of the composer.

He sang the principal parts in "Parsifal", "Siegfried", "Die Walküre", "The Mastersingers", "Tannhäuser", "Aïda", "Pagliacci", "Hugh the Drover", "Carmen", "Il Trovatore", and "Madam Butterfly" a considerable achievement for a singer who at twenty-one could not read a note of music.

At home, he appeared at the famous music festivals: Leeds, Norwich, The Three Choirs. Abroad, he toured Europe, America, Australia and Africa.

During World War II he sang abroad with ENSA, visiting the Middle East.

He was an artist who loved to sing; he relished his art and the fame it brought him. There was music, he said, in the soul of every Yorkshireman - but few got the opportunity to make names for themselves.

Walter Widdop died, aged fifty-seven, on 6th. September, 1949. The day before his death he had sung Lohengrin's "Farewell" at a Promenade Concert at the Royal Albert Hall.

"The Times" said his death was a real loss to the English operatic stage....." Though in the main his reputation rested upon his interpretations of Wagnerian roles, and indeed he was in the great tradition of the heldentenor, he was capable varying his style to suit the Italian tradition and sang with success the great Verdi and Puccini parts."

That labourer back in the dyehouse was right. Walter Widdop had a glorious voice.

On various pages we show some pictures of Walter Widdop.

(Mr. Robson, himself a Yorkshireman, has promised us more articles about other Yorkshiremen of the Operatic, Concert and Music Hall stage.)

Walter Widdop - A Discography

HMV

- D 1026-7 Parsifal
- D 1074 Pilgrim's Chorus (Tannhäuser)
- D 1101 Swan Chorus (Lohengrin)
- D 1118 Deeper and deeper still / Waft her angels (Jephtha)
- D 1164 - 1171 Beethoven Choral Symphony
- D 1320 - 1333 Die Walküre. Excerpts
- D 1353 Lohengrin's Narration / Daylight is fading away (Prince Igor)
- D 1413 - 1417 Tristan. Excerpts
- D 1546 Rhinegold. Excerpt
- D 1574, D1575, D1579 Gotterdammerung. Excerpts
- D 1620 Comfort ye / Every Valley (Messiah)
- D 1742 Lend me your aid (Queen of Sheba)
- D 1833 Death of Nelson / Tom Bowling
- D 1872 St. Mathew Passion. Excerpts
- D 1886 Sound an alarm / (Judas Maccabaeus) / Thou shalt break them (Messiah)
- D 1887 All hail thou dwelling (Faust) / Yes! Let me like a soldier fall (Maritana)
- D 2020 Love Duet (Lohengrin)
- D 2053 Prize Song (The Mastersingers) / O Vision entrancing (Esmeralda)
- DB 1566 Love sounds the alarm / Love in her eyes sits playing (Acis & Galathea)
- DB 9394-5 Elektra. Excerpts
- E 398 Hence away, begone / A Birthday (The only acoustic)
- E 449 I know of two bright eyes / A request
- E 566 If with all your hearts / Then shall the righteous (Elijah)
- C 1710 - 1726 Mass in B minor
- C 3844 The Tommy Handley Memorial Choir. (Walter Widdop was a member of this choir)

COLUMBIA

- LX 757-8 Serenade to Music (Vaughan Williams) Walter Widdop was one of the sixteen famous singers who sang on this recording dedicated to Sir Henry J. Wood.

ZONOPHONE PSEUDONYMS E. Bayly

Firstly, we have a few comments about our previous listing on page 614/5 in April, 1976....

George Baker's pseudonym appears the wrong way round and should be GEORGE, Arthur.

We should have made a comment on Madame Deering. This pseudonym was at first used by Mrs. Eleanor Jones-Hudson and then later, from about 1913, by her sister Bessie Jones. One can tell be the matrix numbers. Those of Bessie Jones start in the 16,000+E and Ho series. The matter is made difficult for some records with low catalogue numbers were kept in the catalogue a long time, being originally recorded by Mrs. Hudson and later re-recorded by Bessie Jones. One must consult the matrix numbers!

Two queries which perhaps readers owning the records can solve....

Does the pseudonym Walter Gavel stand for W.W. Whitlock or William Ditcham? The names of the composers of the tunes on the records might be a clue.

Does the pseudonym Kitty Collins stand for Mrs. June Kirkby or Mrs. Eleanor Jones-Hudson? I imagine that the voice will be the clue here.

The following listing includes all seven-inch single-sided Zonophones, the ten-inch to about 1919, some Cinch and some twelve-inch Zonophones.

Pseudonym	Real, or, Professional name
Andrew, Merry	Charles Penrose
Astor, Paul	Easthope Martin (piano solos)
Bartle, S	Alexander Prince
Butler, Frank	George Baker
Caledonian Orchestra	Iff's Orchestra (early Zonophones)
Cannon, Bob	Alf Gordon
Cavanna(h), George	Arthur Gilbert
Coleman, Joseph	Joseph Cheetham
Collins, Charlie	Harry Fay
Conrad, Louise	Miss Louise Gaisberg
Courteney, Bert	Alf Gordon
Darby, Dick	R. Langley
Davies, Fred	Peter Dawson
Denton, Dick	Foster Richardson
Desmond, Jack	Gerald O'Brien
Dixon, Fred	H. Darnley
Douglas, Dorothy	Carrie Tubb
Fairchild, Freda	Mabel Manson
Francini Trio	Messrs Barker, Haxton and Barton
Garrick, Dolly	Doris Cowan
Germaine, Horatio	Harold Wilde
Godden, J.	Mrs. June Kirkby
Green, Charles	Carl Grunow (xylophone)
Hawke, James	Klatschkov (Russian trumpeter recorded by Fred Gaisberg in St. Petersburg)
Henty, Jack	Ernest Pike
Ireland, S.	Stanley Kirkby
Jack, Arizona	Alf Gordon
James, Jessie	Kate Willey
Jeffries, Jack	Harry Fay

Pseudonym

Jester, The Jolly
Johnson, Harold
Kirkby, Stanley
Lane, Thomas
Macgregor, Duncan
Maxwell, P.
Merritt, G.
Murray (in duets)

Osborne, James
Rogers, Jack
Scott, Joseph
Shepherd, Wilfred
Strong, Will
Taylor, A
Townson, Joe
Turner, Fred
Welsh, George
Williams, Frank
Winslow, Alice
Woods, Alfred
Young, Blanche

Real, or, Professional name

Charles Penrose & W. W. Billy Whitlock
John Harrison
Baker, James
Stewart Gardner
A. Stroud Haxton (violin)
Harry Fay
Stewart Gardner
Ernest Pike (These are English recordings
not to be confused with American duets
featuring Billy Murray. Matrix numbers
will be your guide.)
Peter Dawson
Fred Douglas
J. H. Scotland
Robert Howe
Peter Dawson
Charles Draper (clarinet)
Stanley Kirkby
Olly Oakley (banjo)
Peter Dawson
Stanley Kirkby
Edith Clegg
Stewart Gardner
Bessie Jones

We shall give further instalments of Zonophone if/as/when we discover them!

A few Zonophone queries which perhaps readers can settle....

1. Was Esther Yunson, who recorded on several occasions at recording sessions on the same days as Archie Anderson his wife, or singing partner, or neither?
2. "My Little Eva / Sue, sue, sue" by Harry Tucker on Zonophone & Twin 80... does it sound like A) Peter Dawson, B) Ernest Pike C)Both D) Neither ?
3. "The Auction Sale / My Musical Evening" by the Brothers Howard on Zonophone & Twin 32... Were these a regular performing act? Or, do they sound like some other artistes under a pseudonym? These would be pre-May, 1908.

The Singing 1920's

G. Brissonneau

American Popular Tunes, part 2.

It is difficult to talk of the 1920's, a mad period of only ten years, not solely the "Charleston Days", but certainly the richest in events, yet at the same time the end of the talented composers. It is unnecessary to recall the incredible number of popular tunes published between 1919 to 1929. Just for a moment remember the Musical Business at its climax and also at its decline! 1919 - the Volstead Act was signed and the Prohibition Era began with exuberance in the large sense of the term. America was under the dry diet - the Original Dixieland Band took New York by storm and two dances plunged the country into a collective hysteria. The first was the foxtrot introduced by Al Jolson and Stella Mayhew* in the famous revue "Passing Show" in the New York 'Winter Garden' during the winter of 1913/1914. The foxtrot is a dynamic dance built on the onestep, with some reminiscences of

of other dances like the "Grizzly Bear", "Kangaroo Hop", "Texas Tommy" and the "Bunry Hug".

But in 1922 the "Shimmy" came with a considerable success and also well-danced in the smart ballrooms which were well-frequented, if not in the more sordid type as frequented by gangsters. Famous composers like Irving Berlin, Walter Donaldson were by now established in the music business, but 1920 saw also the prolific period of many other talented lyricists like Isham Jones (also a band leader), Art Hickman (who led a successful dance band at this time), Harry Warren, Gus Kahn, Jimmy McHugh, Richard Whiting, Fred Ahlert, without forgetting the greatest Blues Composers W. C. Handy, Spencer Williams, Clarence Williams, and of course the pianist James P. Johnson, the superb Noble Sissle who all became the most exciting form of popular music in the land. There were of course the well-known Richard Rodgers and later Cole Porter and Jerome Kern - but it is another field in popular tunes.

The great craftsman was surely Irving Berlin whose 1910 tunes were a prelude to a great career. Berlin was a national institution in the USA and with the American people by 1921. Relive their memory in "Everybody's doing it" or "Alexander's Ragtime Band".

1921 was the year of "Say it with Music", a charming song full of grace, but just two years before two songs became illustrative of the Ziegfield Follies shows, "Mandy" and "A pretty girl is like a melody", both frequently recorded by the major bands to this very day.

Berlin had pioneered the way for future lyricists. A revolutionary feature was that the songs were not difficult to learn, not too inventive and at times jazz-oriented; without ignoring the waltz, such as the sentimental "Always", written in 1920 and which was to have a successful career.

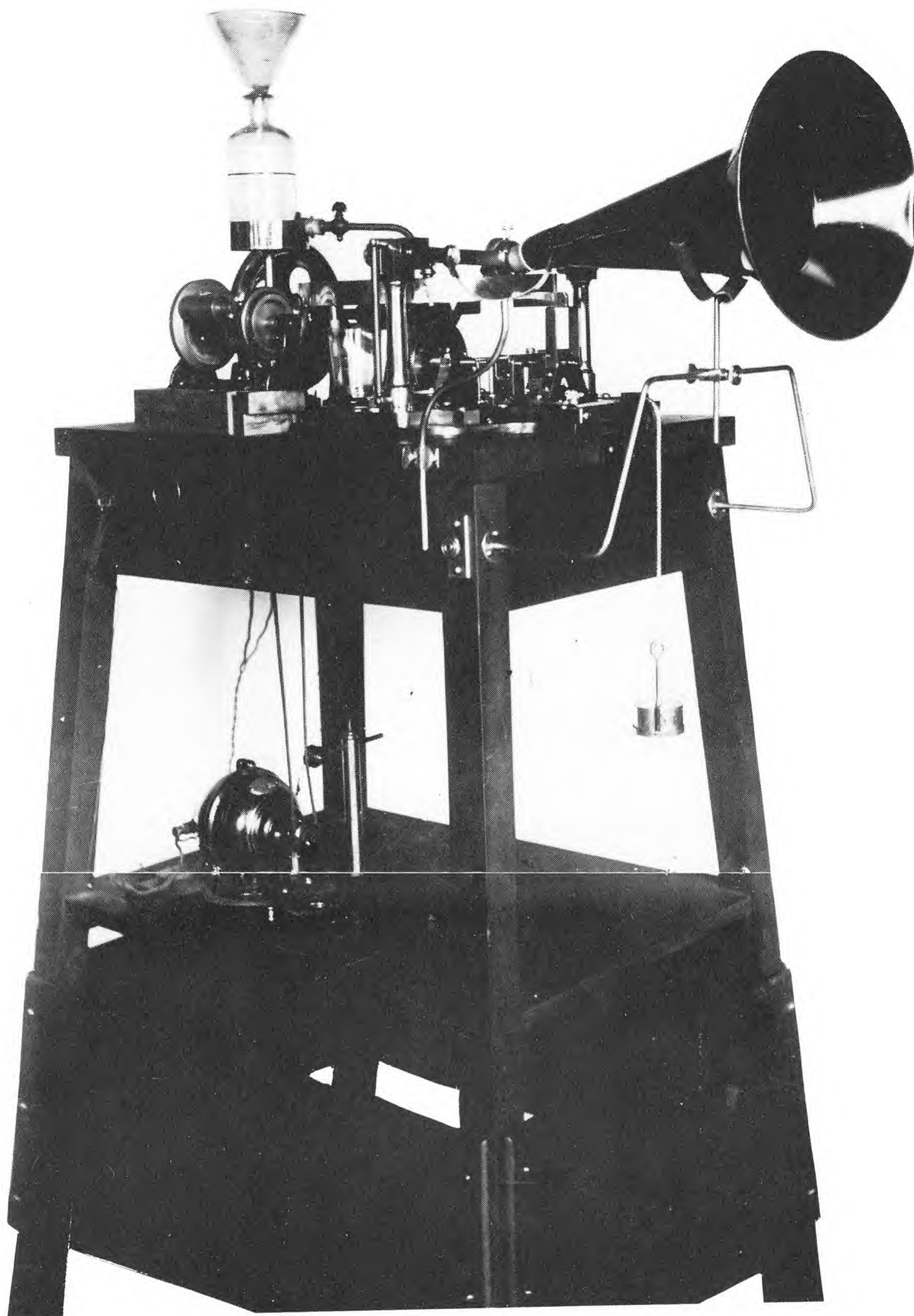
Yes, jazz music is a precious contribution and in 1922 was a bouncing item "Stumbling" built in $\frac{3}{4}$ rhythm. 1922 was also the year of "Chicago" by Fisher and in June came "Running Wild" the famous revue. "I'm just wild about Harry" by Noble Sissle was included in "Shuffle Along" which ran to over a hundred performances. In 1922 still came "On the Alamo", one of the nicest songs of Isham Jones; "My Buddy" the Walter Donaldson waltz and "Carolina in the Morning" by the same author.

1923 was a great year certainly, with the Charleston's hurricane. It achieved almost hysterical popularity and became James P. Johnson's greatest hit. Was it the biggest in music sales? No, "Whispering" was, before another success "Japanese Sandman" too, with Paul Whiteman's best-selling record. Following "Singing down the Lane", we had the silly "Yes, we have no bananas" - one side of American philosophy!

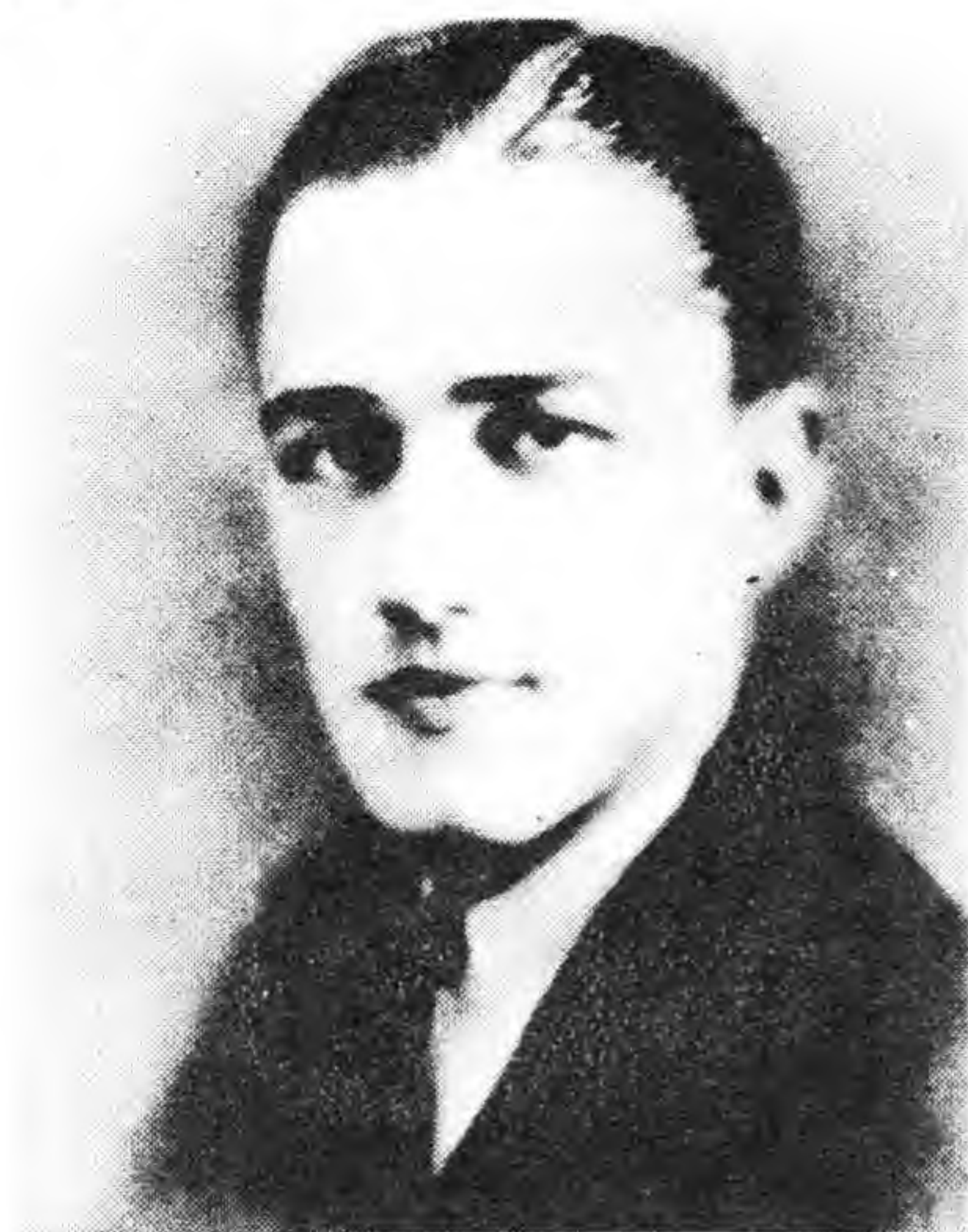
And to arrive in 1924 "I'll see you in my dreams" - a sentimental ballad, the best example of all popular music, and also "I Cried for you". In July were "Charley my Boy" and "California Here I Come" which without pretence to a certain quality was to have its greatest popularity during the summer of 1924 with Jack Palmer's hit "Everybody Loves my Baby". "Charley My Boy" marked a decline and the following years saw some mediocre songs going into the top sales. 1925 with "Peaceful Valley", "Bam Bam Bammy Shore", "I'm sitting on top of the World", "Feeling the way I do", "Alabama Bound", "Mandy Make up your mind" and to close this poor selection, "The Black Bottom".

Richard Whiting wrote a pretty song in old fashioned "cliché" style "Sleepy Time Gal", which everybody knows, and it is not surprising to find some inventive and innocent lyrics in this song..... "You're turning night into day, Sleepy Time Gal, you've danced the evening

(continued on p.462)



The Recording Machine used by the infant Gramophone Company in its studio at 31. Maiden Lane, London WC 1., for recording "Berliner Records". A more distant view of it, with a much larger horn, is seen in an illustration in "A Voice in Time" by Jerrold Moore.
(Courtesy EMI)



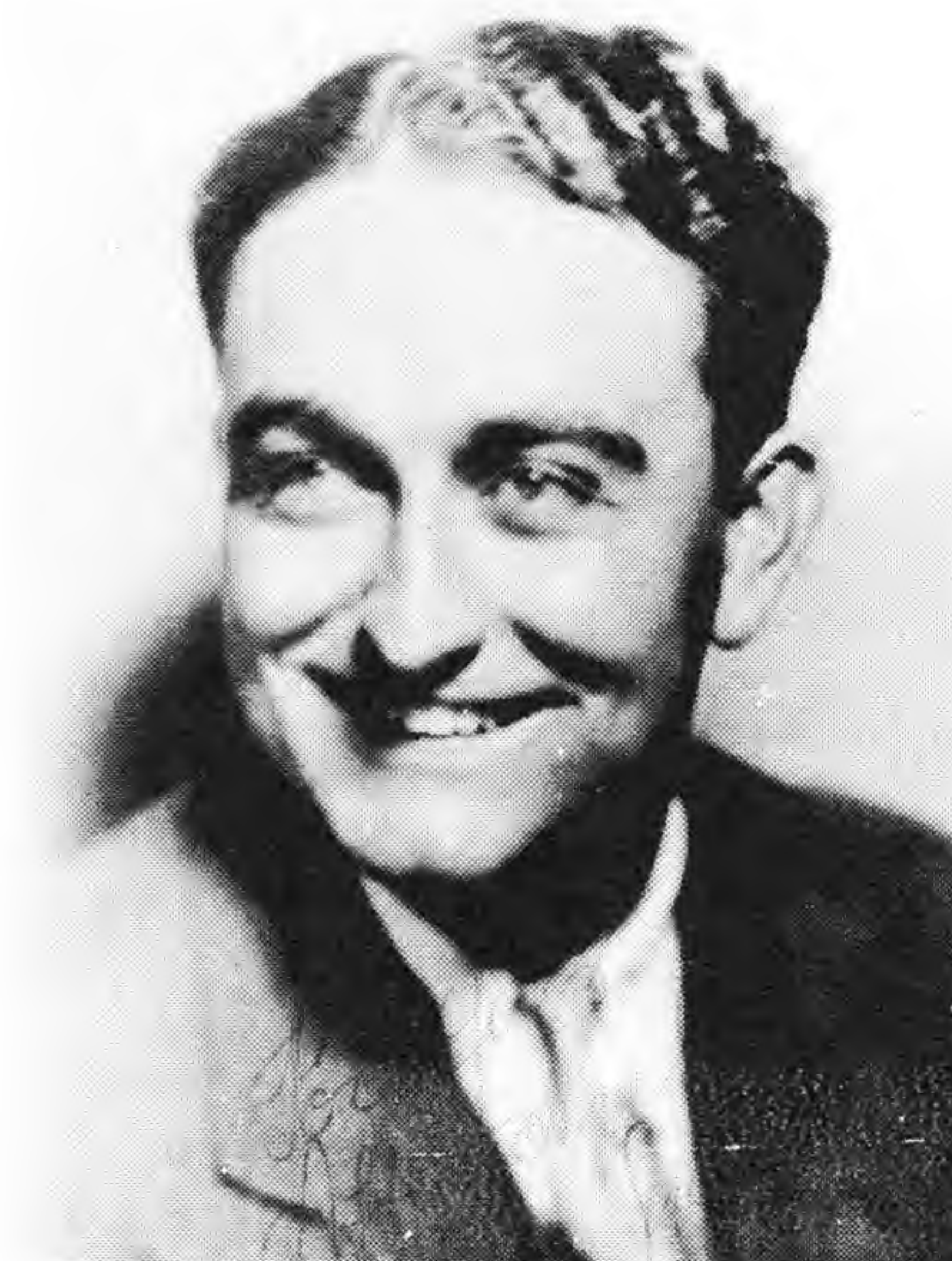
Seger Ellis



W. C. Handy



Irving Berlin



'Scrappy' Lambert

away" or, again in the same song, one hears "It's gettin' late and dear your pillow's waiting". Nice, isn't it?

1926 was a transitional year and Walter Donaldson was a tireless worker. The fall of 1925 had brought "Yes Sir! That's my baby now!" A fine Charleston standard, but with "After I say I'm sorry" well deserved popularity in the song field, as did the Bernie Richard Casey song "Sweet Georgia Brown". In 1926 you could listen to the radio programmes of dance band music which introduced many hits of the day, such as "If I could be with you one hour tonight", "I'd climb the highest mountain", "Sam, the old Accordion Man", "I know that you know", "Dinah", "Valencia", "Half a moon", "There's a little white house" from the Ziegfield show 'Honeymoon Lane'.

1927/28 was a prolific period with "My Blue Heaven", "Ain't she sweet?", "Rosy cheeks" and "Making Whoopee" immortalised by Eddie Cantor in the "Whoopee Review". There was too the "Woo do de so do" song with "Crazy Words, Crazy Tune", "It goes like this" and "That's my Hap Hap Happiness" popularised by the famous duetists Billy Jones and Ernest Hare (The Happiness Boys). In 1927 Donaldson wrote "Changes", "Mary, what are you waiting for?", "At Sundown"; Bandleader Roger Wolfe Kahn wrote "Crazy Rhythm" and "Following you around", and early in 1928 the very haunting song "She's funny that way" was copyrighted.

1928 was election year in the USA but with the political climax and the very-near depression, popular song took another turning. The Charleston and Happy Rhythms left the scene. Dance Bands were more sophisticated and many bandleaders added two or three violins to their bands and, in June, 1928, Fred Ahlert's hit "I'll get by as long as I have you" was printed. It is probably the most flowing and long-line melodies, but its greatest success came in the following year. From Fall, 1928, everybody remembers "Janine, I dream of lilac time", "In a little Spanish Town" of Hal Wayne who also wrote "Ramona" and suddenly "Boop, oop a doop" was a national catch phrase. Helen Kayne recorded "I wanna be loved by you" and a new English novelty "C. O. N. S. T. A. N. T. I. N. O. P. L. E." became the tuneful melody of this year and people danced to "Doing the Racoon".

In 1929, the clouded year, until infamous "Black Thursday" (24th. October), some comic songs were published, like "I'm wild about an automobile horn", "My Ideal", etc. Several musical shows such as "On with the show" with the well-known "Am I blue?", "Futuristic Rhythm" "In a great big way" announced the depression days and after 24th. October, suicide songs were fashionable, "Just a Gigolo", "Dip your brush in the sunshine" are typical depression tunes loaded with a promise of brighter days. The glamorous days of Flappers, Mad parties, jazz bands and curly hair were now gone and people wanted dreams for a few cents. The rhythmic hits would be "You're driving me crazy" and later "Happy days are here again", but in the winter of 1929 the better days were very far off.

In conclusion I would like to remember pioneer Irving Kaufman who immortalised the 1920's better than anyone else and may time never forget his contribution to the music business.

I would recommend these following LP records:- 'Walter Donaldson's Music' World Records SH 229; Benny Goodman and the Whoopee Makers 1928/29' Sunbeam SB114; Roger Wolfe Kahn & his Orchestra 1925/29' Alpha 03302; 'Dance Music of 1925' Alpha 03301; 'Jean Goldkette & his orchestra 1924/29' French RCA. FXM17136; all of which can be ordered at specialist dealers.

* Stella Mayhew made some excellent Edison Cylinders, but unfortunately, only one was transferred to Blue Amberol.

864 ZONOPHONE 5 - inch (12.5 cm) discs

The five-inch, single-sided Zonophone records were issued in Britain anonymously in that the labels did not bear the names of the artistes. We are now able to give that information, together with recording dates. The listing appeared in Talking Machine Review No. 32, page 304.

matrix	catalogue number	title	artiste	recording date
A1011	0-42001	Anchored	Stanley Kirkby	29th.May,1905
A1012	0-42000	Sing me to sleep	Stanley Kirkby	29th.May,1905
A1015	0-42002	Love's old sweet song	Stanley Kirkby	29th.May,1905
A1013	0-42003	In Happy Moments	Stanley Kirkby	29th.May,1905
A1006	0-42004	'Arry, 'Arry, 'Arry	Alf Gordon	28th.May,1905
A1007	0-42005	Girlye, Girlye	Alf Gordon	28th.May,1905
A1008	0-42006	Bill Bailey	Alf Gordon	28th.May,1905
A1016	0-42007	Ain't I no use Mr. Jackson?	Stanley Kirkby	29th.May,1905
A1005	0-42008	I may be crazy but I love you	Alf Gordon	28th.May,1905
A1009	0-42009	There's a girl wanted there	Alf Gordon	28th.May,1905
A1010	0-42010	Fol de Rol Lol	Alf Gordon	28th.May,1905
14	0-42012	The Yeomans Wedding	Stanley Kirkby	29th.May,1905
17	0-42013	I wouldn't leave my little wooden hut for you		
		=issued with pseudonym Walter Miller on label		
		=Stanley Kirkby		29th.May,1905

Alfred Clark

As a Film Pioneer

These are some notes from Alan Brown, forwarded to us by Frank Andrews.....

Mr. Alfred Clark, who was later to become Managing Director of The Gramophone Company, Ltd., and later Chairman of EMI Ltd. is thought to be the only person to have made a feature film for the Edison Kinetoscope, titled "Mary Queen of Scots".

Mr. Clark kept "letter books" and information relating to the making of "Mary Queen of Scots" comes from the 1895 volume. Some time during 1894 he had joined the business of Raff & Gammon, for he is known to have been in their employ on 2nd. January, 1895. His memoirs of this period are deposited in the Edison National Site Archives at West Orange, USA, in the "Edison Pioneers" files. There are also his letters to Mr. Gilmore, financial manager to Edison at that time.

The "Mary Queen of Scots" film was probably filmed on 28th. August, 1895, and Hendricks the American film historian claims that it is the first example of "stop motion" known. Mary was played by R. L. Thomas, treasurer/secretary of the Kinetoscope Company, who placed his head on the block while the camera was filming him. The camera was stopped and a dummy substituted, then the camera resumed to film the head being chopped off the dummy.

Hendricks says that Alfred Clark was responsible for several other films made at Edison's famous 'Black Maria', probably employing a new and improved camera. This was before the incorporation of the Berliner Gramophone Company in October, 1895, and before Clark began selling Gramophones from a shop in Philadelphia. It seems possible that Clark also dealt in

Kinetoscopes, but whether from the same shop is unknown.

865

On 24th. August, 1895, before the film was made, Clark wrote to Mr. Voegler of 222, East Houston Street, New York City, from whom he had received an estimate for costumes and props required. Asking that his **order** be delivered to Alfred E. Clark, c/o Edison Laboratory, Orange, N.J., Clark ordered; A headsman and assistant, two noblemen of the period, six jackets and armours, twelve helmets and shoes, two Joan of Arc (white) costumes, one to be burned up, two peasants costumes, two priests and one bishop. A man was to be sent with the clothes to dress the actors. Two dummies made of straw, but without heads, were also requested. One dummy was to be burned. A large axe and a cross, which Clark had already seen, were included. All were to be used on Wednesday 28th. August, so the costumes were to be drawn out on Tuesday, and the man who was to dress the actors was asked to take the 8.10 am train from the bottom of Barclay Street to Orange station from whence he was to take the trolley to the Edison Laboratories. "Any one out there will tell him the way".

All the costumes were expected to be packed in trunks, but neither those nor the man were to arrive at Orange should the Wednesday be cloudy or stormy - everything was expected to be held until the next clear morning. One assumes that a "Joan of Arc" film had also been envisaged.

Some photocopies of Clark's "letter books" are in the Museum of Modern Art in New York.

Andrejewa von Skilondz Björn Englund

See pages 618 / 619, Talking Machine Review, No. 39, April, 1976
We are now able to give correct recording dates for the Gramophone Company sessions, in place of the approximate dates quoted originally.

ADELAIDE ANDREJEW, MARGARETE ARNDT-OBER, IDA von SCHEELE-MULLER, KURT SOMMER
und FRITZ KOERFER mit Orchester

Berlin, 31st. August, 1912

141a1 DAS RHEINGOLD: Finale

Gr. 044216

ADELAIDE ANDREJEW und OTTAKAR MARAK mit Orchester

Berlin, 4th. September, 1912

1339ak LA TRAVIATA: Trinklied

Gr. 3-44096

1339¹/₂ak d i t t o

1340ak LES HUGUENOTS: Duett 1. Teil

Gr. 3-44098

1340¹/₂ak d i t t o

1341ak LES HUGUENOTS: Duett 2. Teil

Gr. 3-44099

ADELAIDE ANDREJEW, MARGARETE ARNDT-OBER, IDA von SCHEELE-MULLER und ARTH. PACYNA
mit Orchester

Berlin, 6th. September, 1912

197a1 DAS RHEINGOLD: Rheintöchtertersett 1. Teil

Gr. 044214, 65249

198a1 DAS RHEINGOLD: Rheintöchterterzett 2. Teil

Gr. 044215, 65249

ADELAIDE ANDREJEW und EDUARD HABICH mit Orchester

Berlin, 2nd. October, 1912

1575ak DON GIOVANNI: Reich mir die Hand

Gr. 3-44103, 62513

266a1 IL BARBIERE di SIVIGLIA: Also ich heinst du es wirklich?

Gr. 044239

(continued on page 887)

Lyrophon in Sweden**Björn Englund**

The Swedish blocks of Lyrophon duplicated numbers used in Germany, but what is more strange is that some of these German discs were also sold in Sweden. Thus some Lyrophon catalogues have both German and Swedish records using the same numbers! After Nils R. Lantz had taken over the label he issued fifteen discs in 1911 featuring himself, numbered A 19001- 9 (25cm.) and B 19010-15 (17½cm).

$$\frac{61}{99}$$

IS THIS A RECORD ?

asks **SYDNEY H. CARTER**

When I was a young man of nineteen (in 1915) earning £1 - 5s. a week (a good wage in those days!) I had many hobbies and interests.

One day, walking up Queens Road, Brighton, towards the railway station, I saw in Nelson's Pram and Phonograph shop a lovely little Phonograph with a black petal horn priced at four guineas.

It was an Edison Fireside to play two and four minute cylinders, with a model K reproducer and a Morning Glory horn with crane suspension..... and I felt that it just had to be mine.

So out came some of my savings and I bought it with just three records, including one Blue Amberol No.1502 'The Trio from Faust' by Kimball, Miller and Croxton, a delightful recording.

Before then, all I had was an open horn gramophone and a 'Puck' type which you can not call luxury listening!

Now for my remarkable news. Nellie and I married in 1920 and have had many homes - but that Edison Fireside has been with us. 1915 to 1976 = 61 years (out of the 99 since Edison first invented a Phonograph) and it plays as perfectly and mechanically quietly as ever. Call in if you are ever in the Worthing area and hear it for yourself - including, if you wish, the Trio from Faust!

Echoes of Cuckoos**John Goslin**

Further to my article on Laurel & Hardy in 'Talking Machine Review' No.40, page 713ff, my good friend and fellow collector Peter Dyson has pointed out to me that our duo appear - albeit very briefly - on one of the "Voices of the Stars" series, the rather elusive Regal Zonophone issue MR1234. They are having a few lines of dialogue to their wives, explaining how their ship was allegedly sunk in a "typhoid" - an extract, again, from "Sons of the Desert" ("Fraternally Yours" as it was retitled for British distribution).

ANNOUNCEMENT

From Frank Andrews, Alan Brown and Ernie Bayly.

"The Beginning of the Cinema in England", a recent publication by John Barnes of Cornwall, refers to such pioneers as H.J.Heintz, Kumberg, J.H.Rigg, C.Wray, The Interchangeable Automatic Syndicate, The London Phonograph Company, The Anglo-Continental Phonograph Company and others. We should like to make it known that our researches into the Kinetoscope (Brown), the Phonograph (Andrews) and the Early Talking Machines, their patents & trademarks (Bayly) have also brought forth information about the above persons and businesses, and if we mention them in any future publications of ours, either jointly or individually, it will be from the results of our own researches and will not be from Mr. Barnes' book unless we state otherwise.



The new tenor, who made his London
début a few nights ago in "Siefried"
at Covent Garden.

The Edison-Bell Consolidated Phonograph Company, Limited, are the sole owners of the British Patents for the Edison-Bell Phonographs, inventions of Thomas Alva Edison, Alexander Graham Bell, Chichester Bell, Charles Sumner Tainter and others. All other Phonographs are frauds and imported piracies. Legal proceedings will be taken against all persons selling, using, or exhibiting Phonographs or other machines infringing the above patents.

8 6 8

MAN'S MECHANICAL
EAR AND MOUTH.



THE NEW
PHONOGRAPH.

The Latest Improvements and its Practical Applications
to Commercial and Domestic Life.



THE EDISON-BELL
CONSOLIDATED
PHONOGRAPH COMPY., LTD.,
39, Charing Cross Road,
London, W.C.

THE NEW EDISON-BELL PHONOGRAPH.

OF all the inventions of this wonderful century there has probably been none that, at its first appearance, so powerfully impressed the imagination of the time as did the Phonograph.

The power of speech, at any rate, mankind had hitherto regarded as a safe monopoly; that even this could be acquired by a mere machine, seemed incredible.

And indeed, when the first Phonographs were exhibited and people noticed their clumsy and complicated structure, their high cost, and, above all, their indifferent performance, it was only a few, able to look ahead at the improvements which time and ingenuity would certainly produce, who appreciated the real practical importance of the invention and the place it would ultimately take in the front rank of the conveniences of modern life.

It was all most interesting, people said, and Mr. Edison a very clever man, but his phonograph was nothing better than a scientific toy, excellent for entertaining the ladies who attend the lectures of the Royal Institution, if for nothing else. The bare idea that it would, like its predecessors, the Telephone and the Incandescent Electric Light, offsprings of the same great mind, enter into general use and become an article of almost indispensable utility in business and in home life, they did not at all contemplate.

Edison's Ideals at length Realized.

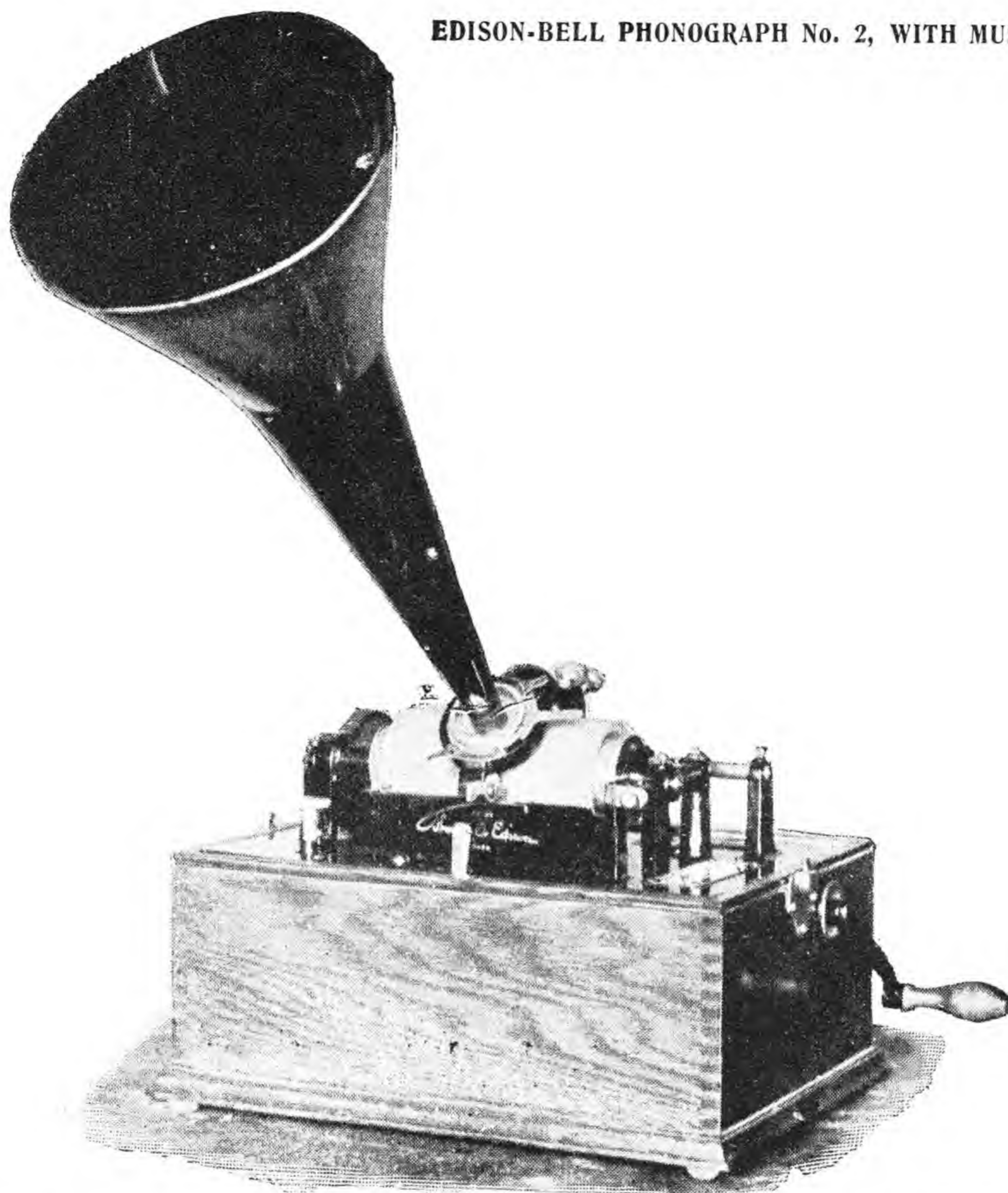
BUT years have done their work, the discovery once made has not been neglected, and the ideals of which the inventor never lost sight are at length realized; the toy of a few years ago has become the necessity of to-day, its uncouth utterance perfected into a clear and human speech, its cost reduced to that of a hand camera, and its elaborate electrical machinery replaced by a simple clock-work capable of being repaired by anyone accustomed to the mechanism of an ordinary clock.

THE public have now become sufficiently familiar with the Phonograph as a means of entertainment, and will readily see what opportunities they are offered for such purposes by the supply of perfected instruments at popular prices.

They may still ask, however, in what way the Phonograph may be a possession of real use, of genuine commercial convenience. It is especially the **USEFUL** qualities of the "New Commercial Phonograph" recently introduced by the **EDISON-BELL CONSOLIDATED PHONOGRAPH COMPANY** that they are anxious to make known, and of which it is the object of this pamphlet to give an account in as short and clear a manner as possible.

ALTHOUGH most people have at least seen a Phonograph, it may, perhaps, be convenient to begin with a few words descriptive of the instrument and the principles of its construction.

EDISON-BELL PHONOGRAPH No. 2, WITH MUSIC HORN.



The "New Commercial Phonograph."

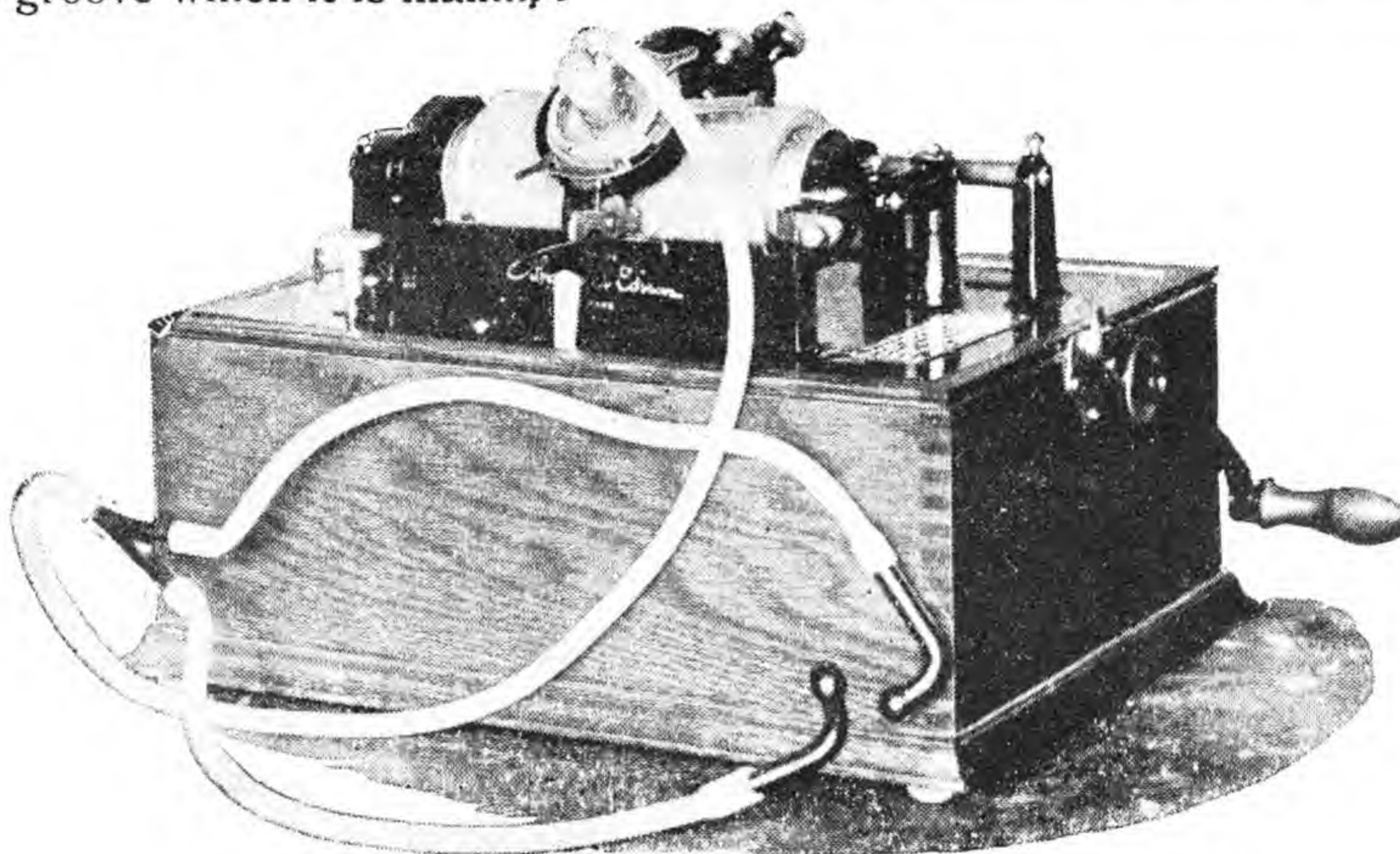
THE "New Commercial Phonograph," of which we are now speaking, is at present manufactured in two types, viz., the "Standard" machine, which, procurable at the price of only £5, is within the reach of almost everyone, and the "Large Commercial" machine at the price of £25 4s.

Although there is no difference in the respective powers of these machines for the accurate reproduction of sound, the "Standard" requires winding up after a "run" of three cylinders, whilst the "Large Commercial," owing to its more finished construction and its more elaborate and powerful spring motor, is able to run without winding up for a much longer period. The latter machine is, of course, more convenient for the use of heads of large business firms with a voluminous correspondence to dictate, their clerks and secretaries being supplied with the cheaper instruments for the purpose of transcription.

The Phonograph Described.

NOW for a brief description of the Phonograph. "It consists mainly, first, of a horizontal barrel made to carry a wax cylinder; secondly, of simple clock-work, wound by a key, which causes the barrel and cylinder to revolve; and thirdly, of a short arm which holds what is known as the "speaking diaphragm."

This diaphragm consists of a disc of very thin glass. To its underside are affixed two small sapphire points, one sharp and the other rounded, and, according as you wish to speak into the instrument, or to reproduce what has been spoken, these points respectively are, by a simple adjustment, brought to bear upon the surface of the cylinder. When the cylinder is made to revolve, the arm, by means of a screw, is made to progress slowly along it, and the *sharp* point, or "Recorder," above-mentioned, commences to cut a groove upon the wax. Then, on speaking into a tube communicating with the diaphragm, the vibrations of the voice cause sympathetic vibrations on the diaphragm, and these are recorded upon the cylinder, by means of the sapphire point, in a series of cuts in the groove which it is making.



EDISON-BELL PHONOGRAPH No. 2 WITH HEARING TUBE.

In order to reproduce what has been spoken, it is only necessary to move the arm back to the commencement of the record, bring the *rounded* point, or "Reproducer," to bear upon the wax, and replace the speaking tube by ear tubes or a metal trumpet. On starting the machine again, the "Reproducer" will follow in the groove, the cuts previously made therein will cause the diaphragm to vibrate in exactly the same manner as it did before, and your voice will be heard issuing from the trumpet with every word and shade of expression as clear and distinct as when you yourself had spoken.

Simplicity of Construction.

THE record is permanent and can be kept or reproduced as often as you wish, or, if no further use is to be made of it, can be obliterated by means of a shaving device attached to every machine, and the surface of the cylinder is thus prepared to receive a fresh impression.

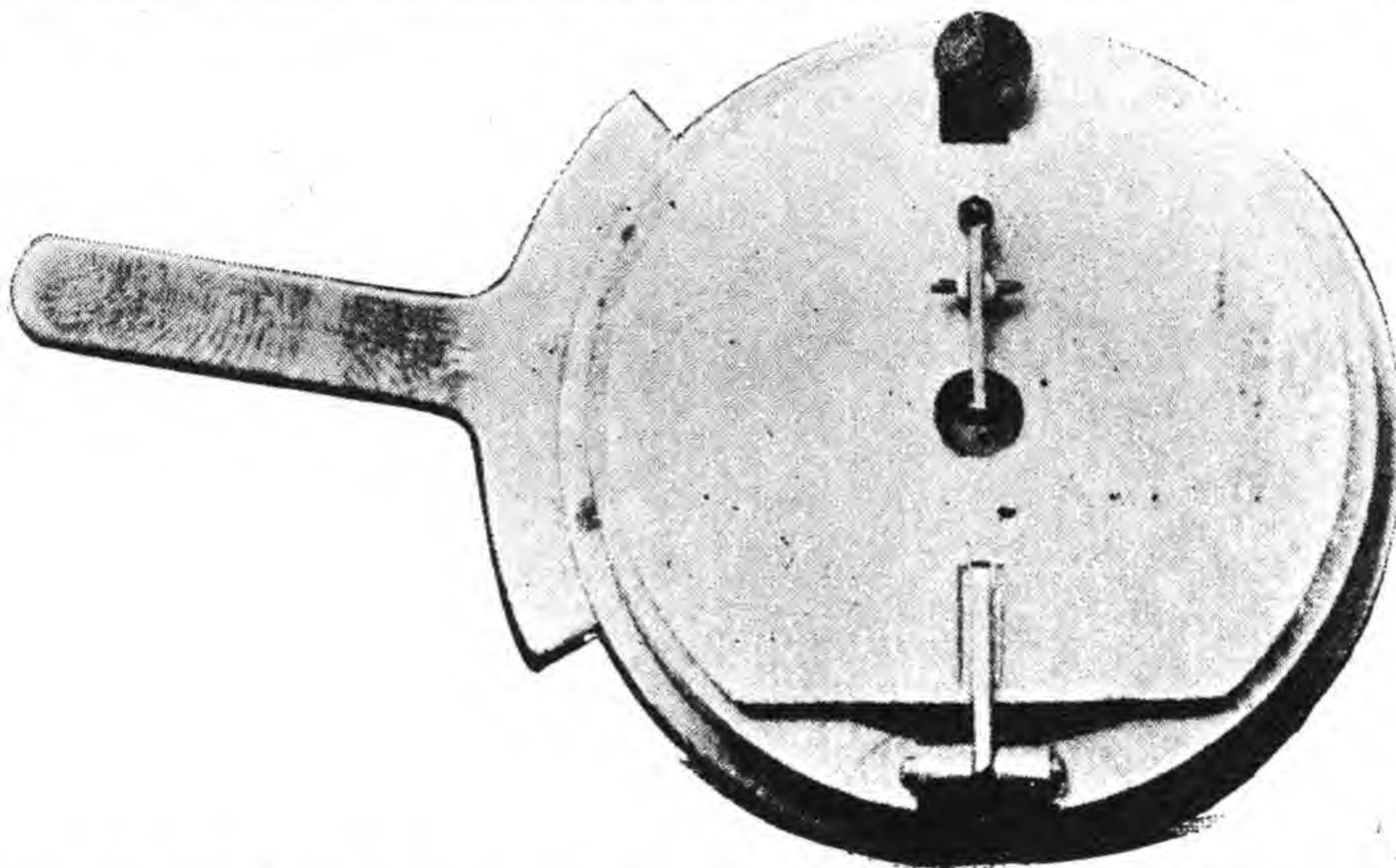
If the above description is short, the practice is shorter, and the machine is so simple in construction and so strong in all its parts, that a child can learn its use after a very few attempts.

The assistance thus offered to every business man in the saving of time and labour is incalculable. Let us briefly point out a few of the more obvious instances.

**The Phonograph
a help to
Business Men.**

MOST business men have hitherto been accustomed to dictate their correspondence to shorthand clerks, who then transcribe it from their notes. Under this system, in the absence of a stenographer, no dictation, of course, is possible. The possessor of a Phonograph, however, can fill up cylinder after cylinder without needing the presence of anyone, and, as soon as the first one is completed, transcribing can forthwith proceed by the use of a similar instrument in another room. A double saving of time is thus effected, for, not only is the presence of a clerk obviated during the dictation, but it has also been shown by experience that matter can, with but little practice, be transcribed by ear from the Phonograph far quicker than by eye from shorthand notes.

In point of fact, no previous training is necessary for this process, as anyone, with ears to hear and fingers to write with, can do the work. Although the words may originally have been spoken rapidly into the instrument, the turn of a screw will cause their reproduction at any desired speed. The transcriber writes out his work, phrase by phrase stopping the machine instantaneously by a movement of the finger, and



AUTOMATIC REPRODUCER for use on **EDISON-BELL PHONOGRAPH** No. 2 and No. 4.

starting it again in the same manner. In the event of words not being heard distinctly, he lifts the diaphragm arm, moves it back, and hears over again what he has missed the first time.

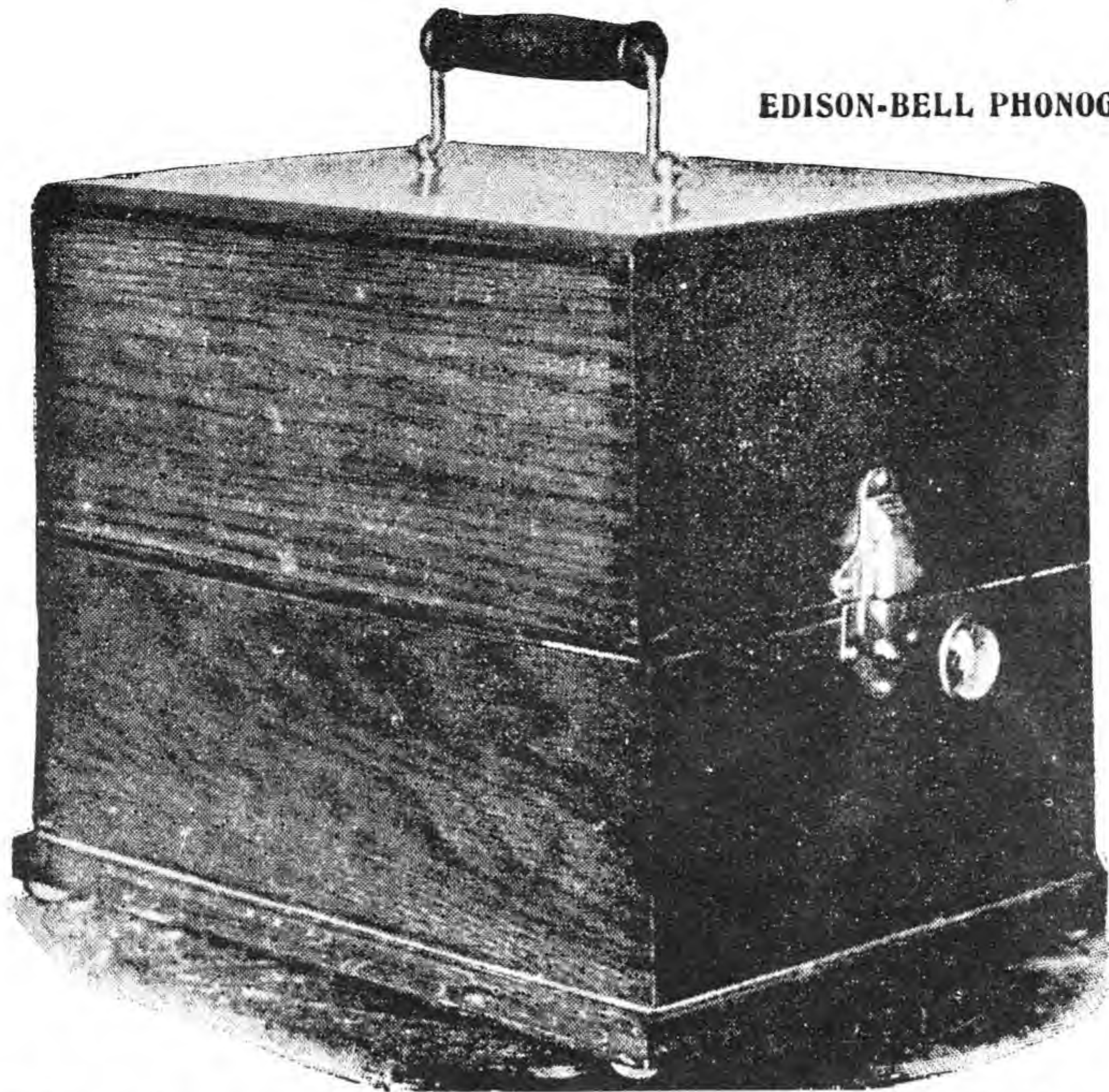
**Phonograph
versus
Stenographers.**

BY the use, therefore, of a Phonograph, the inconvenience of having another person's presence constantly at your elbow is avoided. In place of the trained clerk, expensive and often unreliable, you have an amanuensis requiring no salary, silent, yet ever alert, always there when wanted, and invariably to be relied on for absolute accuracy. It never goes out to lunch, asks no rise in salary, and cannot make mistakes.

**The Home
Stenographer.**

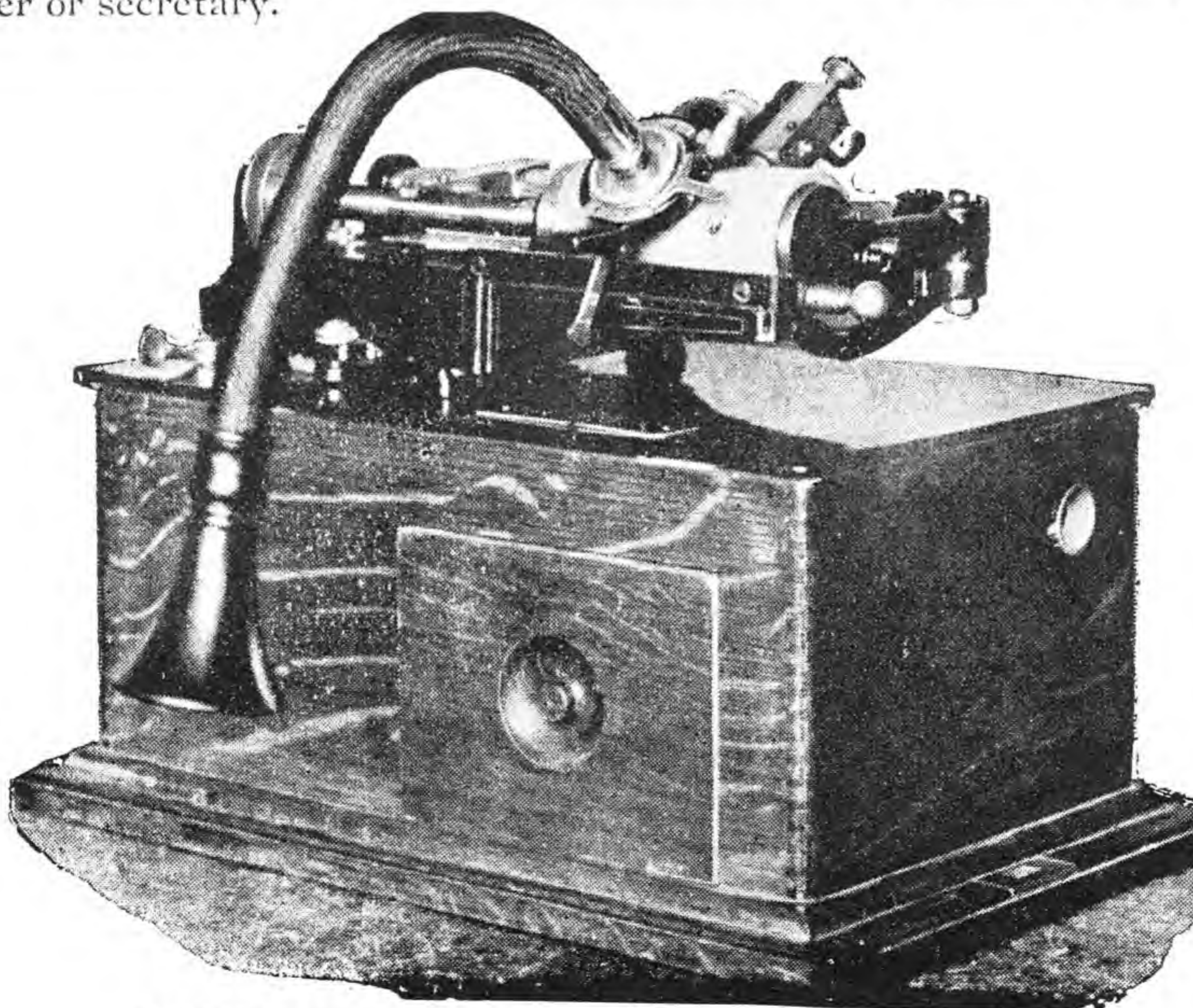
IF occasion arises, correspondence may be conducted at home when no shorthand clerk is available. To a business man detained at home by sickness or accident, or who, bent on golf, cricket or sport, wishes to "cut" his office for the day, the advantage of being able to dictate his letters, from bed if necessary, and to send up the cylinders to his office or the nearest typewriter, need not be insisted on.

EDISON-BELL PHONOGRAPH No. 2. Closed.



873

You have but to raise the tube to your lips, start the instrument, speak your letter into it at leisure, stopping the machine and pausing for thought whenever necessary, and a record is produced, without any possibility of mistakes, ready for immediate transcription by any typewriter or secretary.

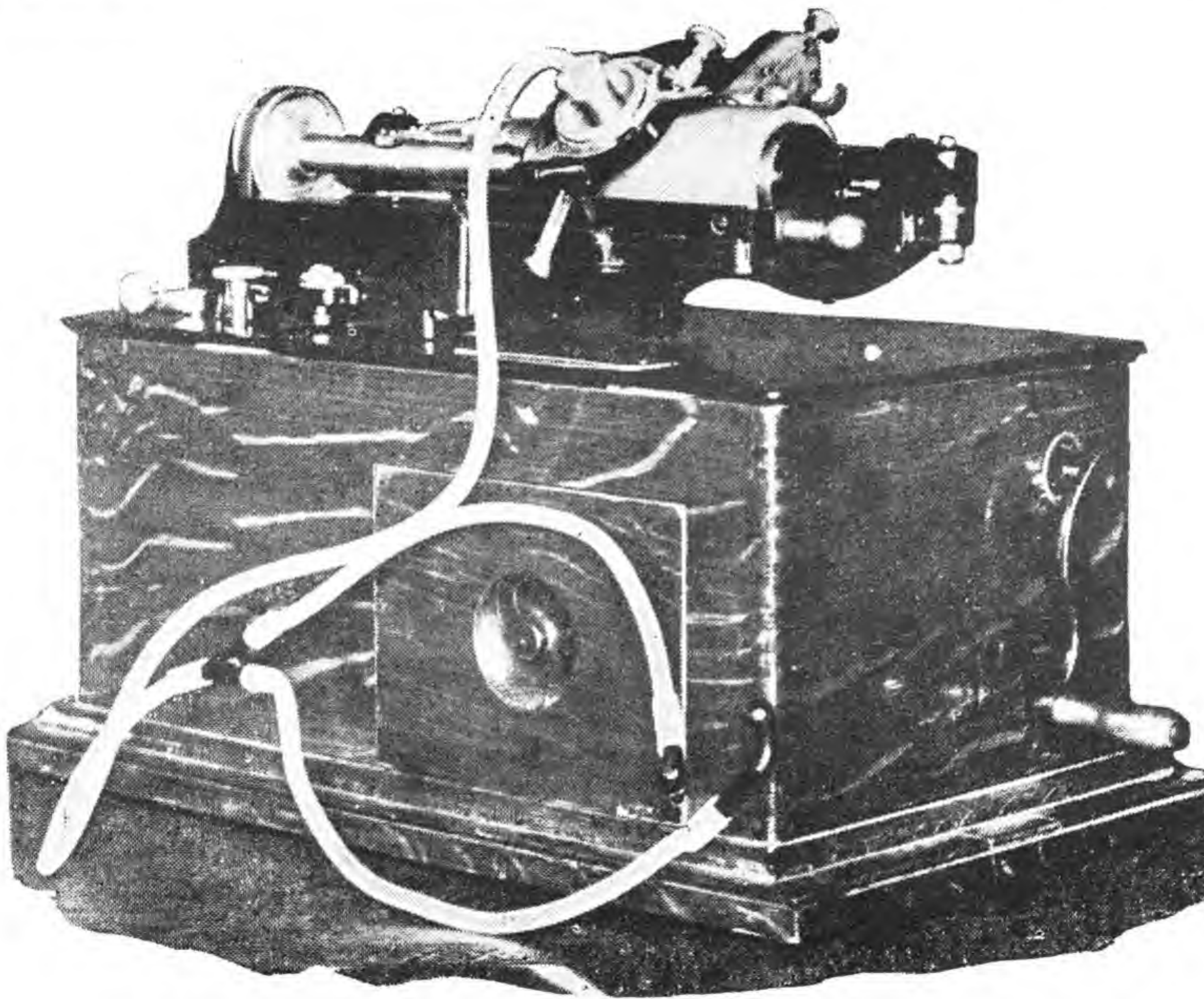


EDISON-BELL PHONOGRAPH No. 4, WITH SPEAKING TUBE.

**Useful to
any Busy Man.**

BUT it is not only in business houses, where shorthand writers are constantly employed, that the advantages of the Phonograph will be appreciated.

Even those whose correspondence has not been sufficiently large and regular to necessitate the retention of such clerks, will find it of the highest convenience. The mere mechanical labour of writing is so troublesome to some people that they will welcome the opportunity thus offered to be quit of it. Members of Parliament, and public men, harassed by begging appeals or other correspondence, will find that a Phonograph saves them many an hour of thankless drudgery. In confirmation of the many advantages claimed from the machine, it may be stated that a large number of business firms have already substituted the Phonograph for the stenographer, with the result of much saving of time and trouble, and consequently of expense.



EDISON-BELL PHONOGRAPH No. 4, WITH HEARING TUBE.

APART altogether from the question of correspondence, the occasions upon which a Phonograph would be most useful, are very numerous, of which the following are typical.

**To the
Autograph Fiend.**

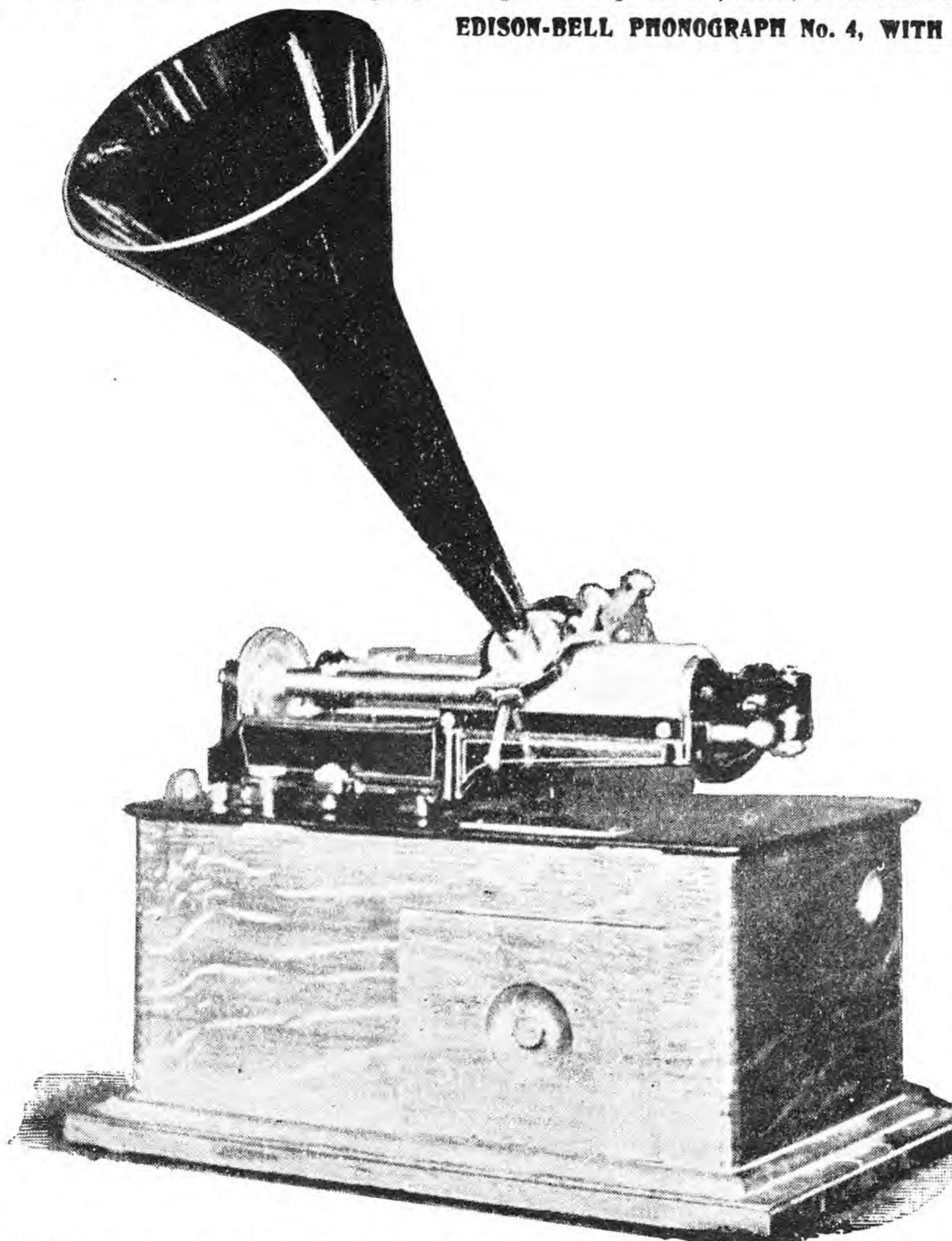
TO collectors of autographs, the addition of a Phonographic supplement to their album should be an obvious step. This suggestion is made with some feeling of responsibility, for when once the young lady who now already

pursues her friends with a birthday book, a confession book, an autograph album or a Kodak, discovers the opportunities afforded by a Phonograph, life, at least to the more eminent of us, will contain an additional excitement.

**To Musical
Composers.**

ALTHOUGH for the making of really good musical records, a special apparatus is preferable, musicians will find that by placing even the ordinary "Standard" Phonograph in proximity to a piano, underneath a

EDISON-BELL PHONOGRAPH No. 4, WITH MUSIC HORN.

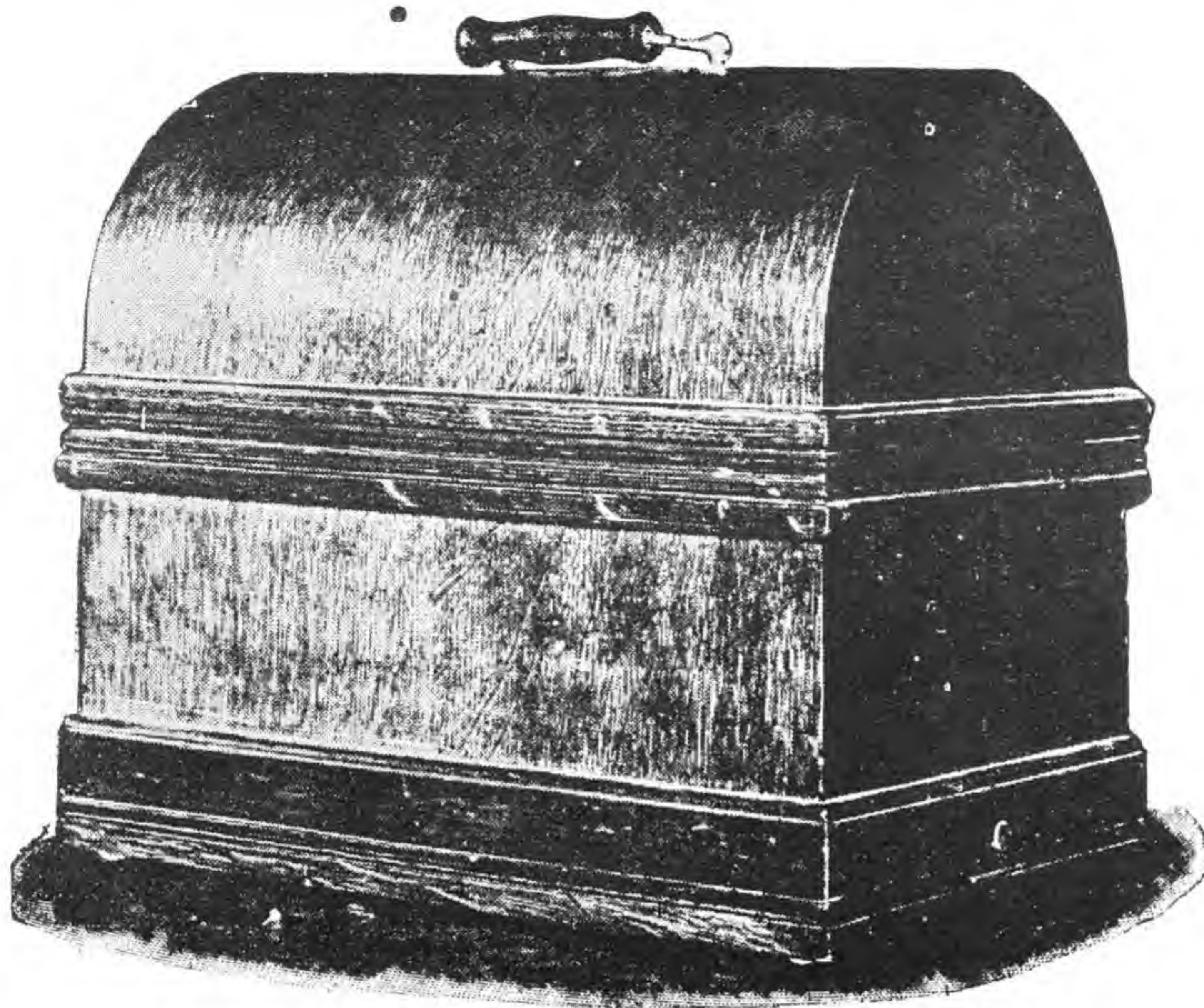


grand, or at the back of a cottage instrument, a record of their improvisations can be secured of quite sufficient intensity to admit of every harmony being reproduced for subsequent committal to paper if desired. In this way, many happy but fleeting ideas may be preserved.

**To the Blind and
Partially Deaf.**

THE Phonograph has been already proved to be of great service to the blind, who, by its means, are enabled to listen to literature recorded on a cylinder, the enjoyment of which they would otherwise be obliged to forego,

except with the assistance of another person to act as reader. In the blind asylums great progress has been made in teaching the blind to use the typewriter, so that by means of the Phonograph, they may become



EDISON-BELL PHONOGRAPH No. 4. Closed.

competent amanuenses and thus secure another means of earning a livelihood, while many, who through partial deafness have been deprived of the power of clearly distinguishing sounds, have been enabled by using the ear tubes attached to the Phonograph to obtain again the pleasures so long denied them.

**Correspondence
by Phonograph
alone**

WHEN the Phonograph comes into general use, as it certainly will, and is found in most offices and private homes, correspondence can be conducted by its means alone, the cylinder being posted or sent by messenger in the ordinary way, without any necessity of putting pen to paper.

**To public
Speakers.**

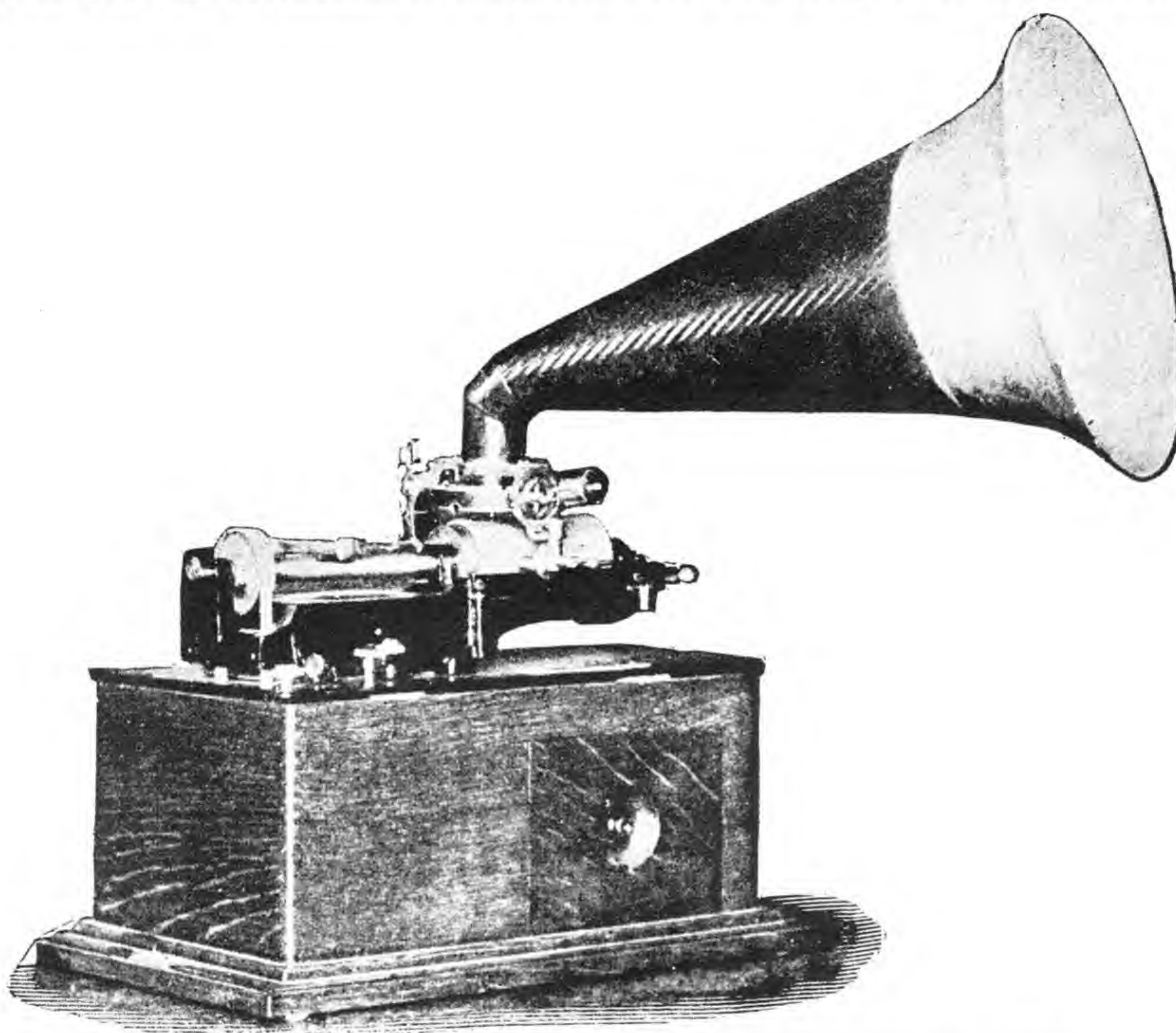
TO a politician or public speaker preparing a speech a Phonograph is most useful. With a machine at his side when working at his subject, studying leading articles and other speeches, he can straightway jot down by word of mouth, ideas and phrases as they occur to him, and subsequently work them up into proper order.

To Barristers.

THERE are many eminent barristers who use the Phonograph for the purposes of dictating their legal opinions, and there is no reason why this practice should not become general among the legal profession.

**Hearing the
Voices of Friends
abroad.**

CYLINDERS can safely be sent by post, and the vista which is thus opened to those who have friends and relations abroad is one which in its sentimental value has not been approached by any of the marvellous inventions of the present era from Daguerre downwards.



EDISON-BELL PHONOGRAPH No. 6, WITH MICROPHONE REPRODUCER.

**Children's Voices
for the Future.**

AS a means of recording for production in after years the voices of parents, children or friends, the Phonograph will be a source of happiness, amusement, interest, and gratitude.

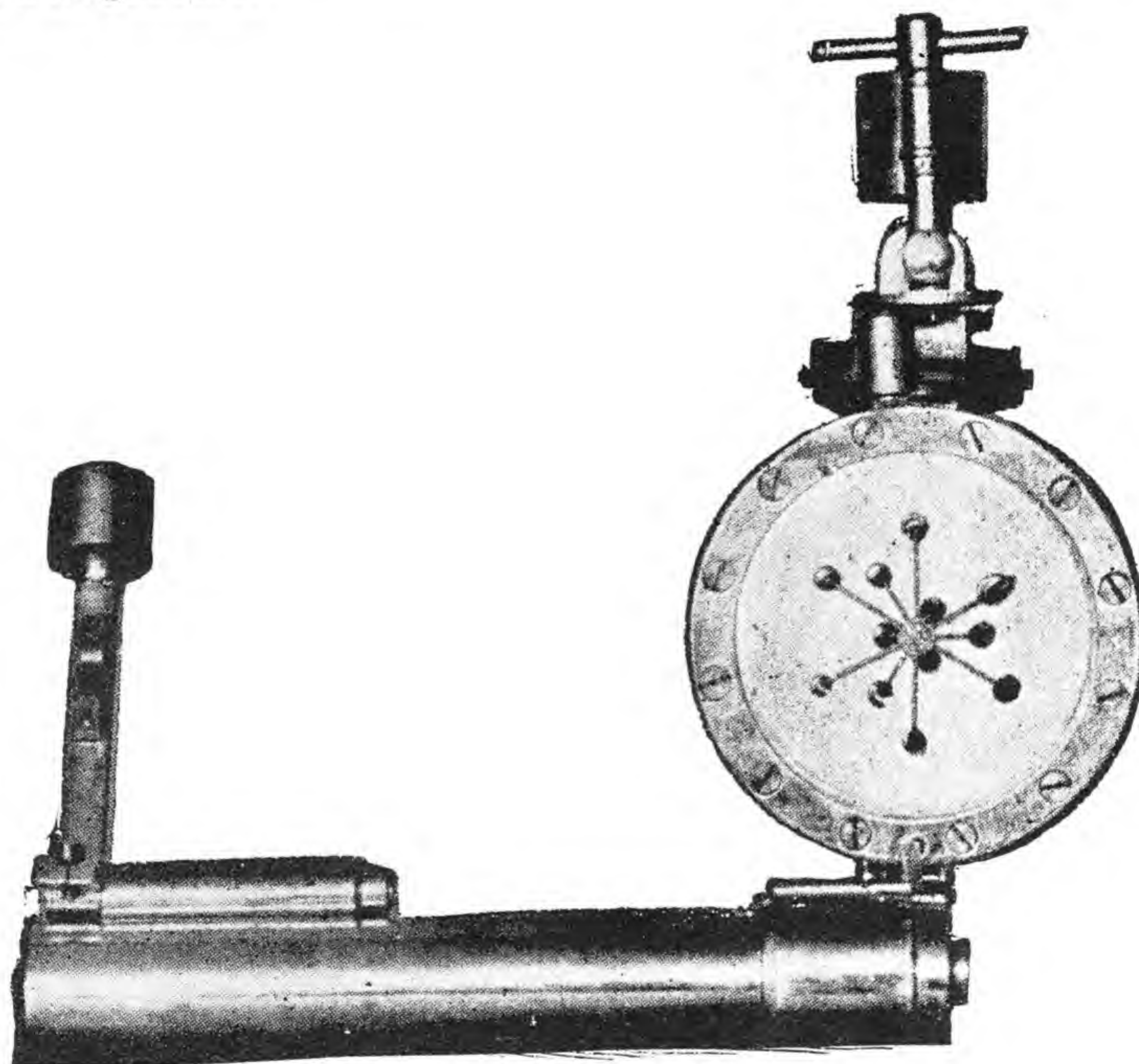
Delightful records are frequently made of children's voices and laughter, and it will be a strange and interesting experience for them in their old age to hear their own voices of many years ago. Of what unique value and interest would not now be the schoolboy voices of a Gladstone, a Beaconsfield, or a Tennyson?

**For Educational
Purposes and
Teaching Foreign
Languages.**

FOR educational purposes the Phonograph is especially available, and particularly in the study of foreign languages where a teacher is not available for the acquirement of the correct accent. For the convenience of students arrangements are being made for the preparation of cylinders containing such oral tuition, which can be supplied on application and reproduced and studied at leisure.

**The Phonograph
as Public
Entertainer.**

BY means of a larger and more sensitive aluminium diaphragm of special construction, a much better tone and greater volume of sound can be obtained than by the ordinary glass diaphragm of the Commercial machines. This diaphragm, together with the arm for connecting it to the "Large Commercial Machine" with which alone it is used, is known as the "Micro-Reproducing Attachment," and is provided at an extra cost of £7 10s. With this attachment, and a larger trumpet of different make, music, songs, recitations, speeches, stump orations, etc., can be accurately reproduced in such a manner as to be clearly audible in a hall of considerable size. In this way even a complete programme can be provided by the Phonograph alone, a suggestion we commend to those concerned with the arrangement of village concerts, school and garden fêtes, and similar entertainments, or to anybody who wishes to provide amusement for friends and neighbours.



MICROPHONE REPRODUCER.

**The Phonograph
as Private
Entertainer.**

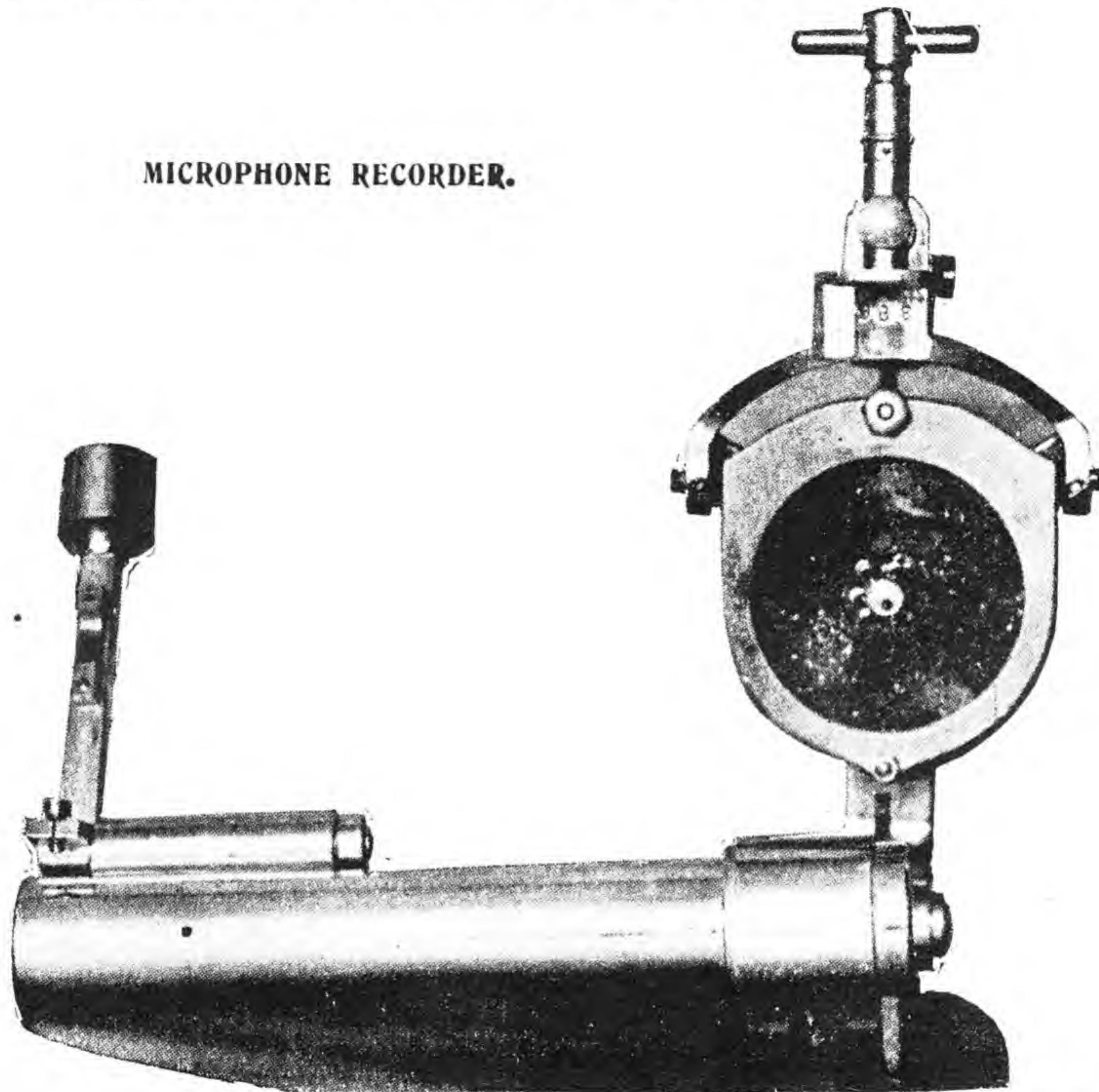
AGAIN, everyone knows how insufferably dull is the evening spent after many a home dinner party through the lack of willing or competent musical performers. The Possession of a Phonograph will change all this. For even the "Standard" machine, though not primarily constructed for any but business purposes, is able to provide unlimited amusement, and to reproduce musical records for a small circle with excellent results.

Indeed, apart altogether from its other uses, as a mere musical toy it has no equal, and the infinite variety of its accomplishments makes it a perpetual novelty. Cylinders are supplied at the price of 2/6 each, containing songs, recitations, stories, instrumental solos, orchestral pieces,

speeches, etc., etc. The collection is constantly being enlarged and kept up to date, the services of first-rate artists being retained to enrich it with all the popular songs and pieces of the day.

A Cloth-covered Carrying Case, with Nickel Covers and Fastenings, arranged to contain 12 Records, Horn, Speaking and Hearing Tubes, and all accessories, can be obtained for one guinea. A similar Case for Records only—to hold 24—can be obtained for 17/6. The machine being delicate only the best oil should be used. The variety best adapted is furnished by the Company at 6d. a bottle. Postage one penny.

MICROPHONE RECORDER.

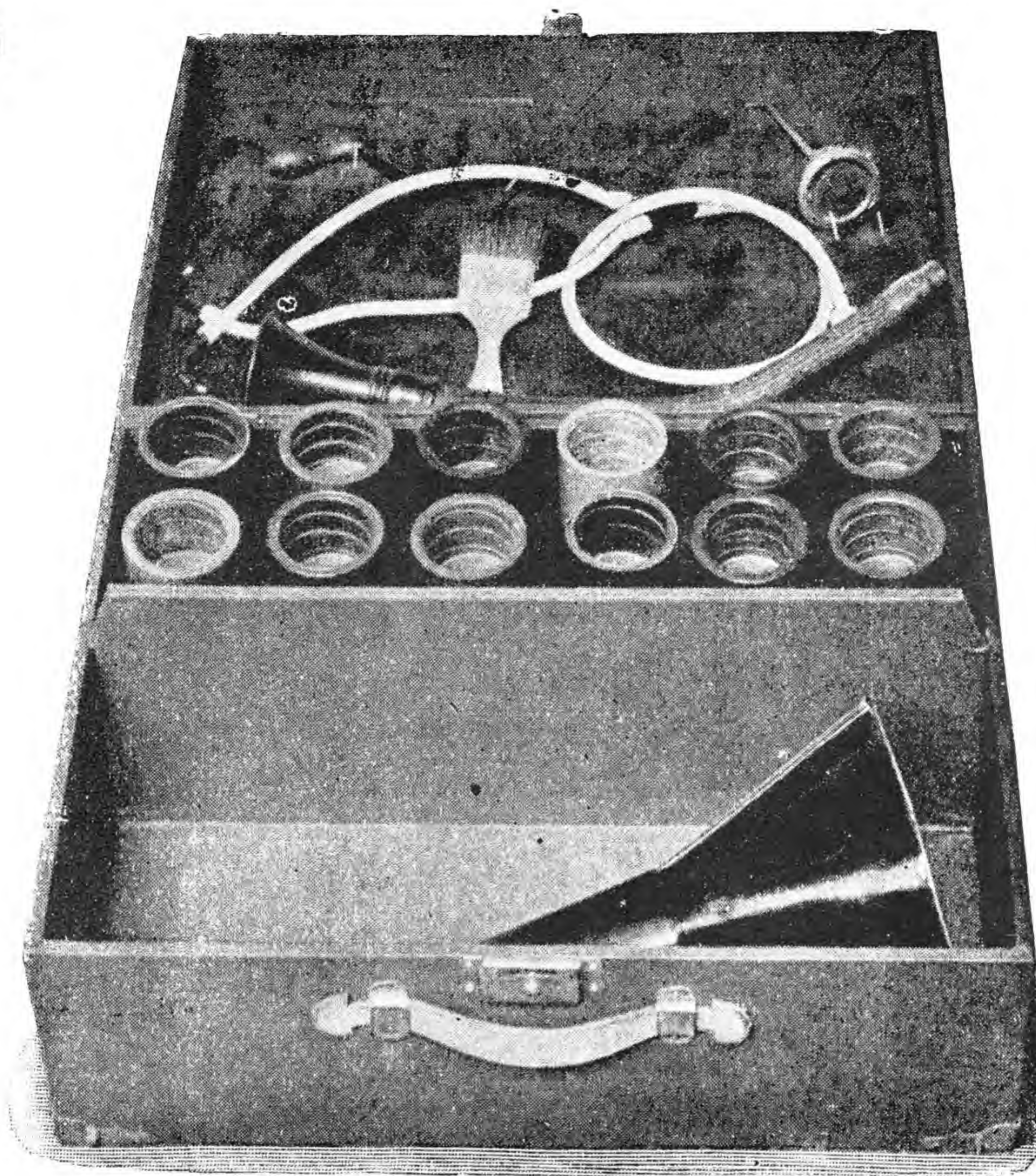


A Summing-Up. IN conclusion, though the Phonograph is not human, it has approached more nearly to humanity than any previous mechanical device, and it is now as near perfection as a machine may be, and indeed is less liable to err than the telephone, the type-writer, the sewing-machine, or the piano.

Full and intelligible instructions of the working of the machines are sent out with each instrument, or can be had on application.

A complete system of local agencies throughout the country has been arranged, by which machines, blank cylinders and records can be obtained, and where those who wish to be saved the trouble of shaving down their used cylinders may have them renewed at a nominal cost.

Inspection of the machines is invited at the head offices of the Company, 39, Charing Cross Road, London, W.C. Information and instruction will readily be supplied, and for the benefit of business men competent typists, who have had experience of phonographic work, can be recommended for employment.



CASE FOR RECORDS AND ACCESSORIES.

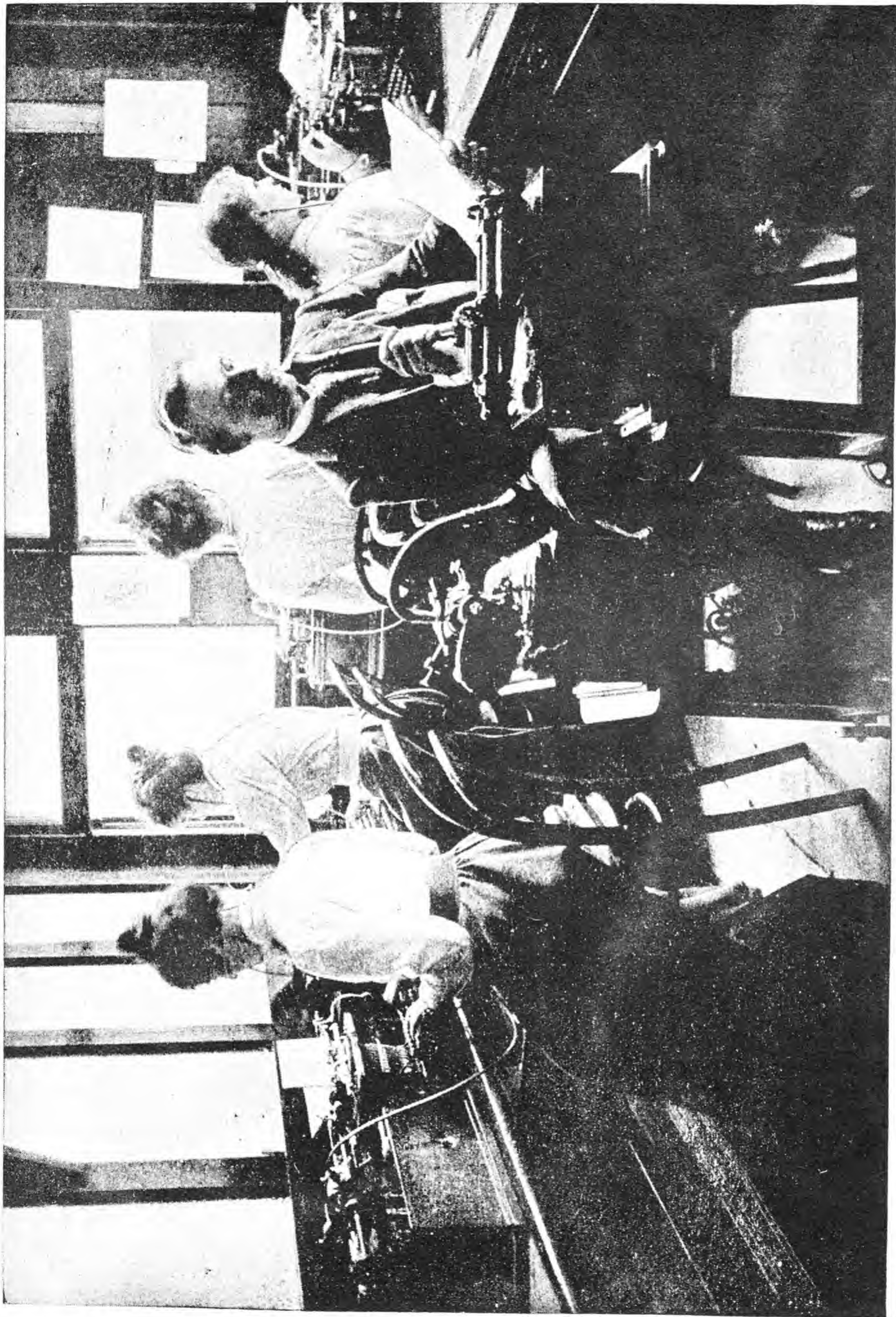
The Automatic Reproducer.

THIS is a device for use instead of the Standard speaker when the machine is wanted for reproducing only, and does not require the use of the adjusting screws.

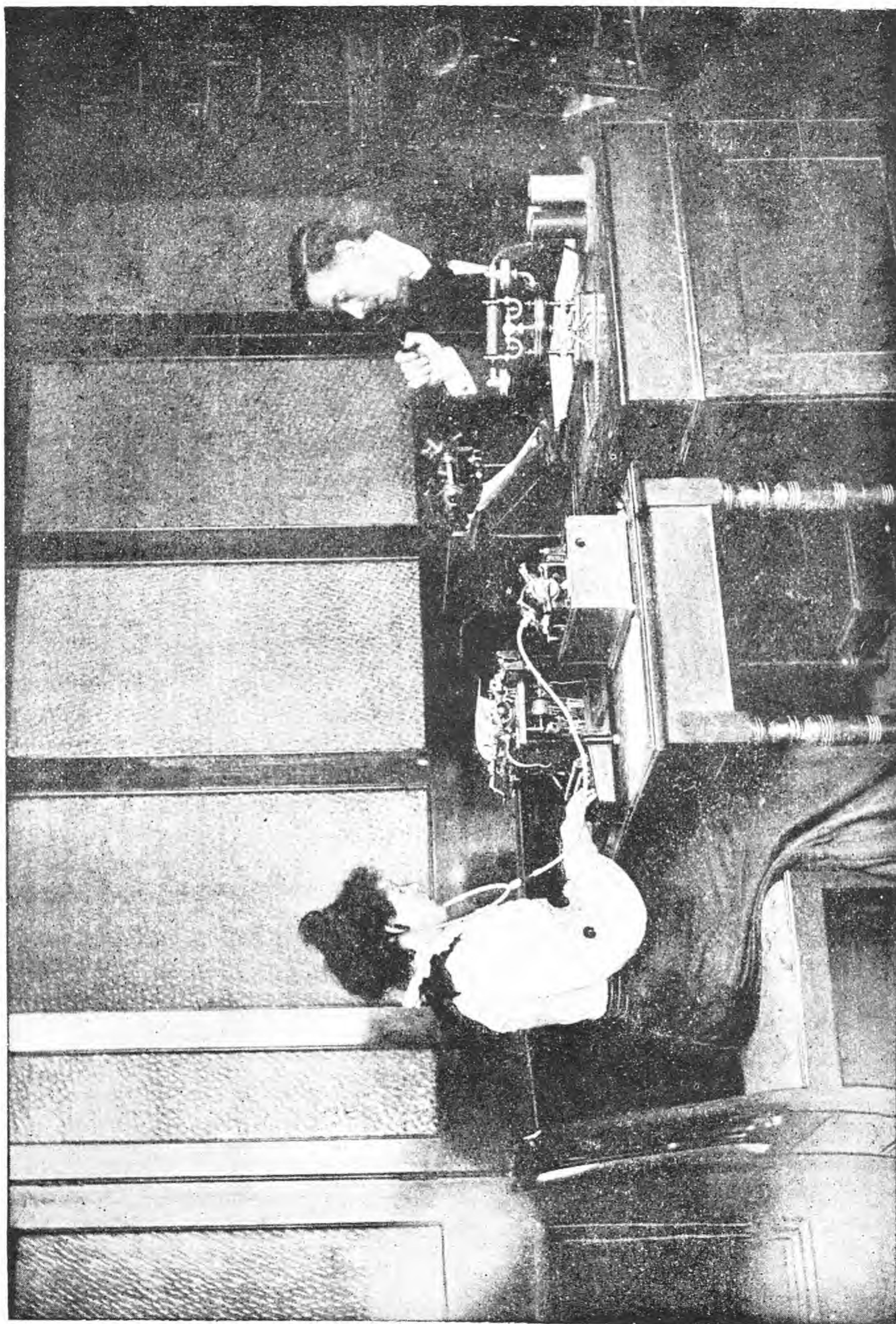
The record being in the shape of a groove forming a screw upon the surface of the cylinder, needs that some method be provided for causing the reproducing point to run consistently in that groove.

This Automatic Reproducer is, in appearance when seen from the front, exactly like the ordinary double-pointed diaphragm, but the under side has but one sapphire point instead of two. This point is attached to a weight, and the whole is so constructed, that the point is caused by the weight to gravitate to the bottom of the groove, and so assume the best possible position for reproducing without any adjustment.

It is specially recommended for use with our musical records.



TYPISTS TRANSCRIBING FROM THE EDISON-BELL PHONOGRAPH,



Sincerely Yours
B. H. Howles





I am your Christmas wish, the realization of your Christmas desire. I am the voice of Slezak, the soul of Sylva, the dramatic art of Sarah Bernhardt—I am the laugh of Lauder, the coon shouts of Stella Mayhew—I am Sousa's band, Herbert and his orchestra—I am the

EDISON PHONOGRAPH

No one in your family is too young, none will *ever* be too old to enjoy my presence. I am the greatest *kind* of Christmas gift—a gift for *all* the family. And I am the greatest Christmas gift *of its kind*. For I have four great advantages: Exactly the right volume of sound; the sapphire reproducing point that never wears out—no needles to be changed after each record; Amberol (four-and-one-half-minute) Records rendering every composition *completely*;

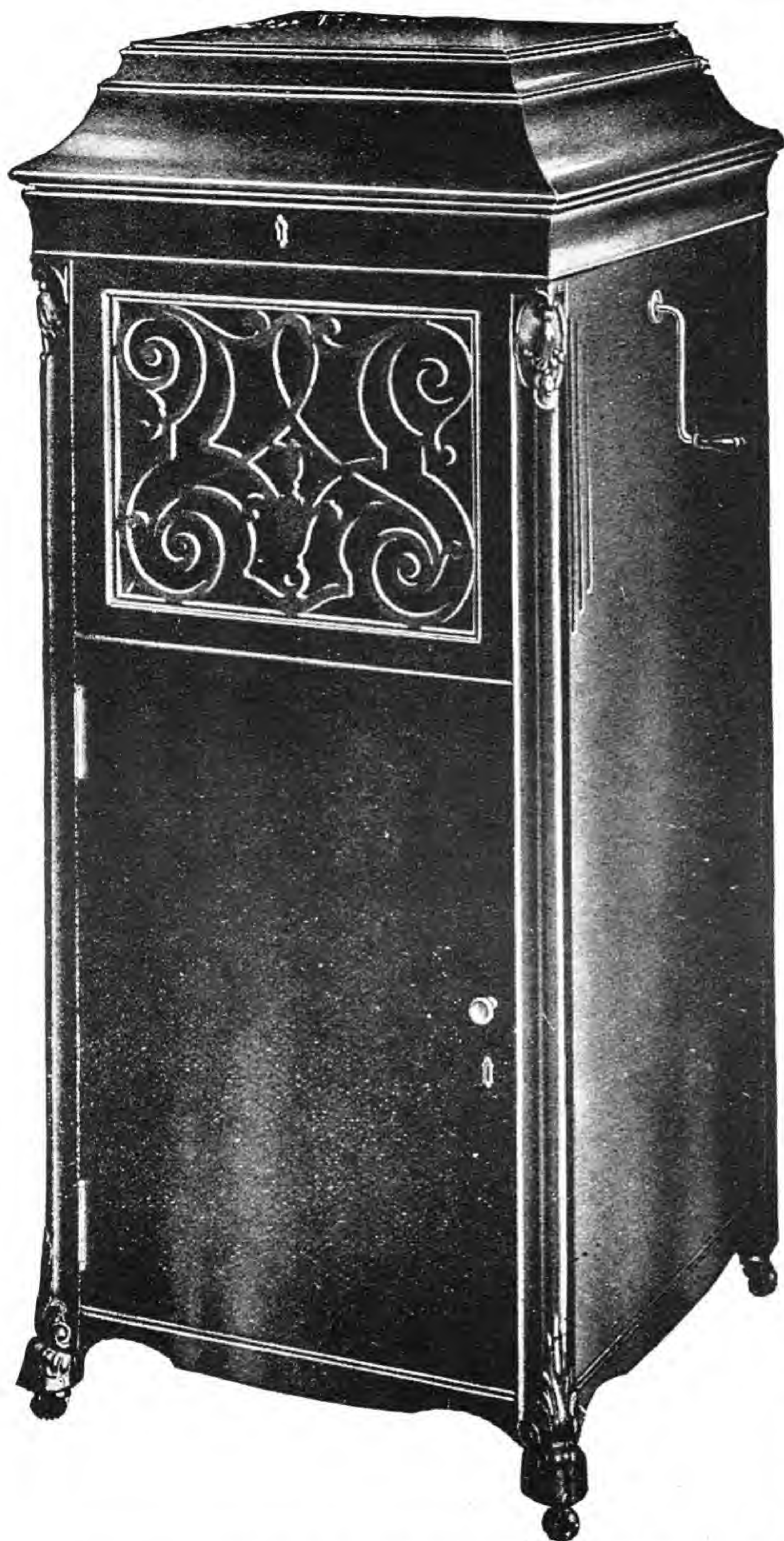
and home recording. This is a great feature: Talk to me, sing to me! I answer you back in your own words, in your own voice. I, the Edison Phonograph, am *yourself*.

Come *now* and hear and see me—be sure to have me in your home on Christmas day.

There is an Edison Phonograph at a price to suit everybody's means, from \$15.00 to \$200.00.

The Edison Amberola 1911

YOUR BEST HOLIDAY INVESTMENT



Why? Because it is a double investment—it has a maximum of advertising as well as sales value.

To get the purchasing public into your store is the main object, and if the Amberola does exactly that—if it proves to be the lodestone that draws the customers in—it is the best possible ad. you could employ.

We want you to consider the Amberola from an advertising standpoint, Mr. Dealer; in fact, we want you to consider it from every standpoint. We contend that there is a market in your town for the Amberola—that there's a market for it everywhere that song and music and fun and entertainment are welcome in the home life, and that an instrument of its surpassing beauty of design and finish and incomparable tonal charm is appreciated—and we back up our argument by the strongest, most convincing of proofs—the experience of others—FACTS. We can cite you bona fide instances where Amberolas have been sold without difficulty in towns of 150 population and less. Could you ask for better proof than this? Not with reason. And do you know why Amberolas sell in these towns? Because the Dealers know their fields—they know who can afford to buy the instrument, and they pick out their customers in advance. Isn't a sale the logical sequence of such a method? You can apply such a method to your own locality.

We want you to grasp your opportunity now, during the holidays, by investing in an instrument which will not only sell itself, but which, by force of its advertising value, will help you in the sale of the other Phonographs and Accessories of the Edison line.

THE IDEAL XMAS GIFT. LIST PRICE 40 GUINEAS

Its beautiful design and finish captivate on sight. Its superiority of tonal quality is immediately manifest. *It sells itself* to people of discriminating taste—*people who know*—with but one argument on the Dealer's part—a *demonstration*. Every dealer should have an Amberola on his floor *now*.



W A L T E R W I D D O P

Berlin, 3rd. October, 1912

270a1 1'ELISIR d'AMORE: Ihr liebet den Gesang
270¹/₂a1 d i t t o

Gr. 044238

ADELAIDE ANDREJEWA mit Orchester

Berlin, 6th. March, 1913

330a1 ARIADNE AUF NAXOS: Arie und Rondo der Zerbinetta 1. Teil

Gr. 043221, 65978

332a1 ARIADNE AUF NAXOS: Arie und Rondo der Zerbinetta 2. Teil

Gr. 043222, 65978

ADELAIDE ANDREJEWA, MARGARETE ARNDT-ODER, BIRGIT ENGELL

Berlin, 31st. March, 1913

356a1 ARIADNE AUF NAXOS: Terzett

Gr. 044235, 65977

ADELAIDE ANDREJEWA und EDUARD HABICH

LE NOZZE DI FIGARO: So lang hab'ich gesmachtet

Gr. 3-44106

(matrix and date unknown. Can a reader help with either?)

ADELAIDE ANDREJEWA mit Orchester

Berlin, 4th. April, 1913

369a1 ARIADNE AUF NAXOS: Arietta der Sängerin

Gr. 043225, 65977

370a1 IL RE PASTORE: Arie

Gr. 043227

370¹/₂a1 d i t t o

371a1 LES HUGUENOTS: Pagen - Arie

Gr. 043233

Berlin, 10th. April, 1913

383a1 ROBERT LE DIABLE: Gnaden - Arie

Gr. 043234

384a1 IL BARBIERE di SIVIGLIA: Also ich heinst du es wirklich? = Duet with
Eduard Habich.

Berlin, 10th. October, 1913

13144r UN BALLO IN MASCHERA: Lasst ab mit Fragen

Gr. 2-43431, E43000

13145r FIGAROS HOCHZEIT: Brief Duett= with Elizabeth Boehm van Endert. Gr. 3-44107

13146r Stille Nacht, heilige Nacht

13147r O du fröhliche, du selige

13147¹/₂r d i t t o

Gr. 2-43430

13148r ROMEO ET JULIETTE: Valse (sung in Italian)

13149r d i t t o Walzer (sung in German)

Gr. 2-43432, E43001

ANDREJEWA SKILONDZ med Orkester och harpa. Orch. conducted by Hjalmar Meissner.

Stockholm, 3rd. October, 1927

Bk 2384-II LAKME: Klocksöngen

HMV X 2554 (7-283319)

Correction= For the Pathe records 54920/54921 the name of the opera should read
(page 616) La muette de Portici

W A N T E D

FRAME, (W.F.). W.F. Frame tells his own story.

Glasgow, Wm. Holmes, (c.1905). Octavo. 128pp. Portrait frontispiece and many text illustrations. Original pictorial wrappers.

This Scottish comedian made his first professional visit to London in 1889, appearing in turn at the Oxford, Metropolitan, and Cambridge.

Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England.



Curling Lamp and Tongs.
In silver nickel, 5in. across, 9/6,
post free, 9/8.



**"Fire Bucket"
Cigarette Holder.**
Doulton Ware,
silver mounted 8/6,
post free, 8/9,
5in. high.



**"Fire Bucket"
Match Holder.**
Doulton Ware,
silver mounted, 5/3,
post free, 5/6,
2in. high.

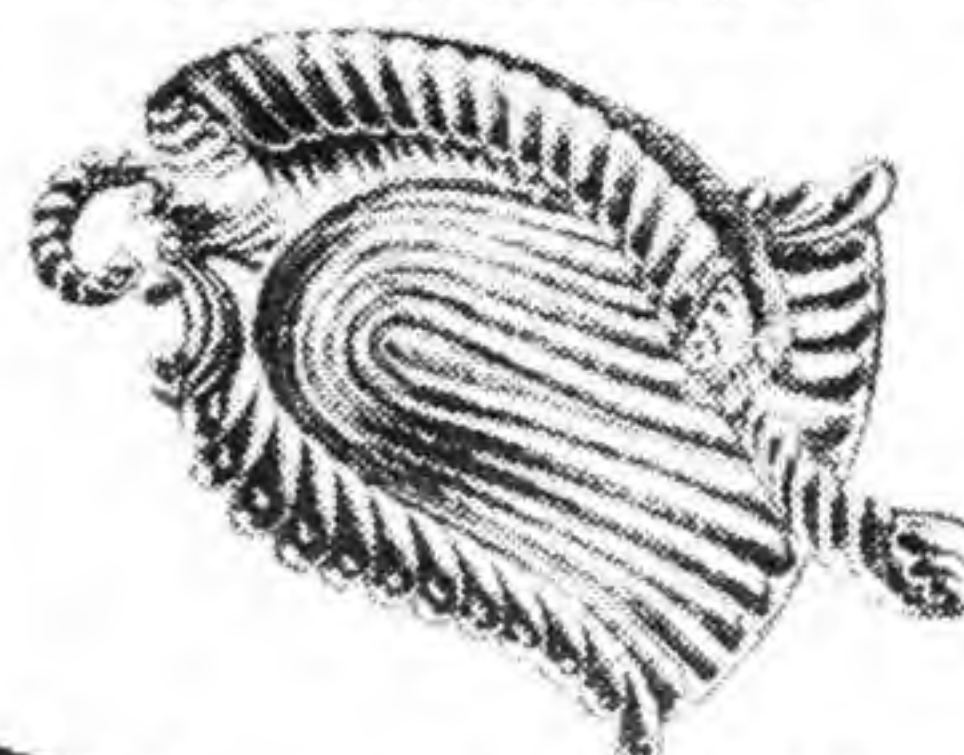


**THE GRAMOPHONE,
OR
TALKING MACHINE.**

This is an apparatus for reproducing the human voice or other sounds as often as desired; it is intended to be for the voice what photography is for the features. The Gramophone bears no resemblance in a scientific aspect to the Phonograph or Graphophone. Those who have seen and heard it universally pronounce it to be a wonderful toy. Particulars post free. Price 42/-, carriage paid.



Sporting Pipe Rack.
With solid oak back, and foxes' heads naturally carved and tinted, nickel mounted, 12 1/2in. across. Price, without pipes, 21/-, post free. A good design well carried out.



Crumb Brush and Tray.
In silver nickel, 12 1/2in. across,
15/-, post free, 16/3.
A very useful and handsome design.



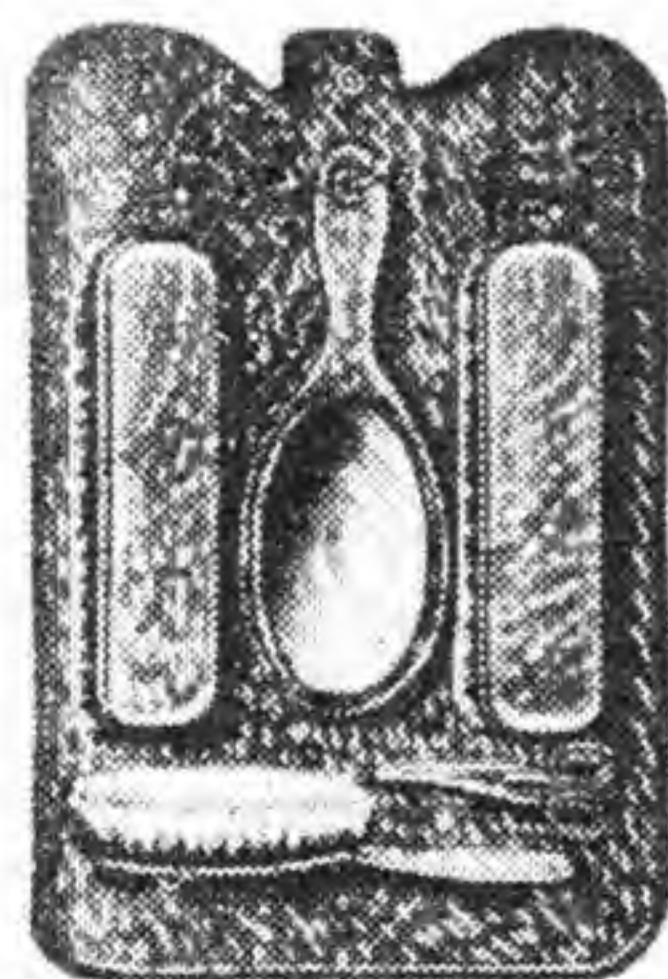
Sporting Letter Clip.
In decorated carved wood, nickel
mounted on oak base, 7in. long,
12/6, post free, 14/9.

PARKINS & GOTTO

10,000

XMAS. PRESENTS

OXFORD STREET, LONDON.
New Catalogue Post Free.



Hanging Brush Rack.
In solid wood, 15in. high, 21/-,
carriage paid.
A very handy and useful.

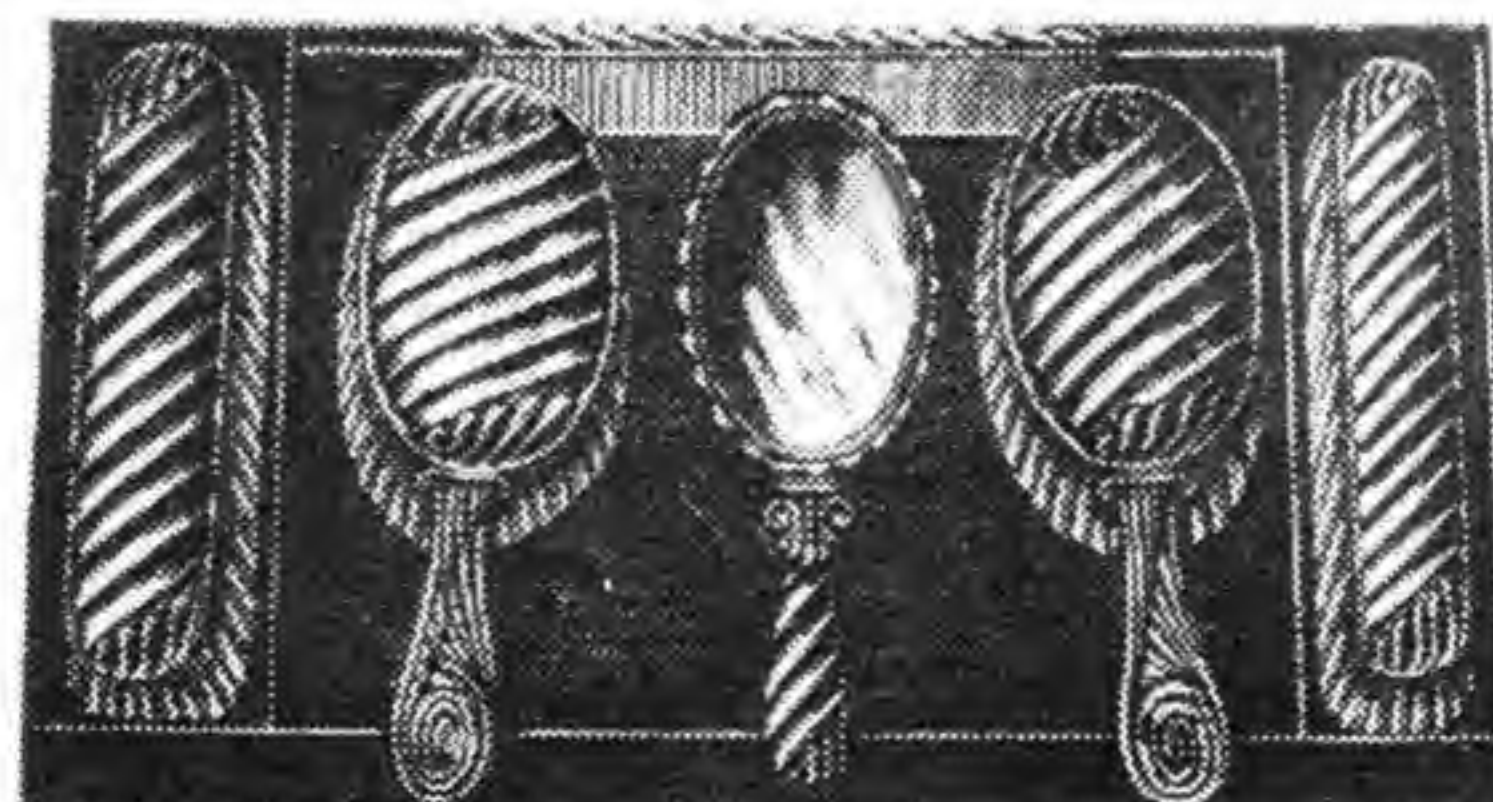


ROULETTE TABLES.

These are made in superior manner, after the pattern of those used at Monte Carlo.
10in., 12/6; 12in., 20/-; 15in., 31/6; 18in., superior make and finish, 45/-.
Cloths for above, 7/6; very superior Double Cloths, 25/-; Single Cloths, 5/-, 9/6.



Pianoforte and Violin Dust.
The two performers execute their respective parts with great energy, the cat occasionally joining in vocally, 15in. across, 23/6.



**EBONISED TRAY, with complete set of 2 HAIR BRUSHES,
HAT BRUSH, CLOTH BRUSH, MIRROR, and COMB.**

With handsome fluted nickel plated backs, length of Tray 14in. Price 42/- complete. A very Handsome Present. Hair Brushes, only 6/9 each; Hat Brush, 3/-; Cloth Brush, 4/-; Mirror, 6/3; Comb, 2/6.



COLLAR & CUFF BOX.
In imitation Pique, 7in. high,
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A useful present.



Match and Ash Box.
In decorated electroplate and
inlaid crocodile, 4in. long, 9/6,
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A very suitable present.



The Eastern Magician Toy.

When wound the Magician lifts with his wand the large ball in front of him, which opens and discloses a small frog. This changes by command into 5 other subjects. Most original, and not easily broken. Size 5in. across, price 9/-.